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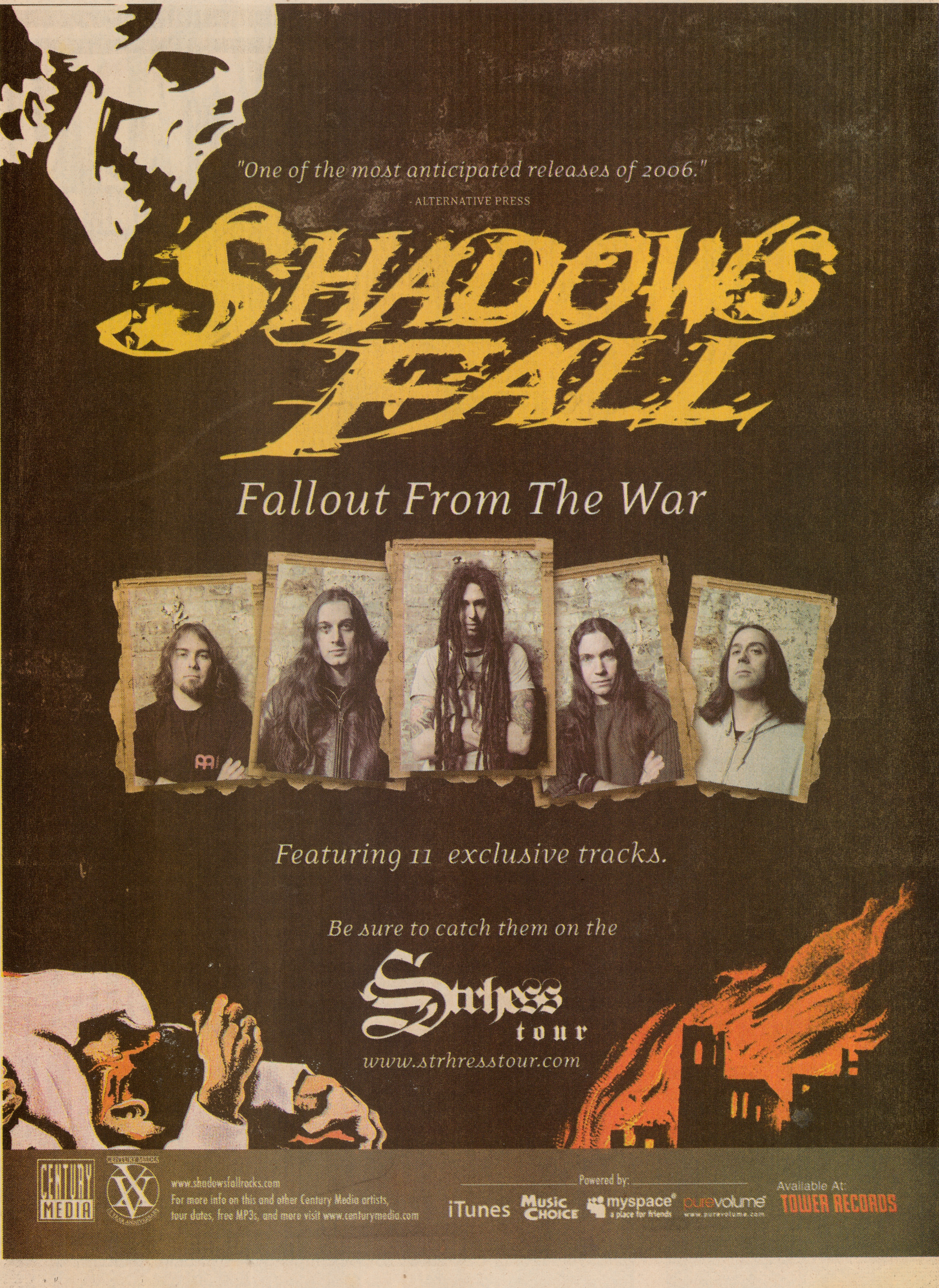

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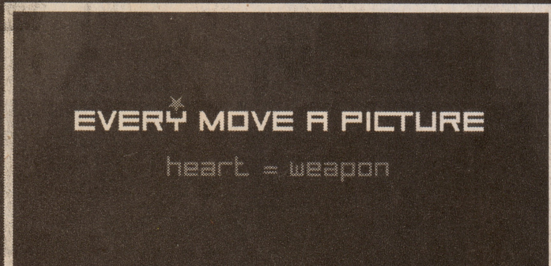

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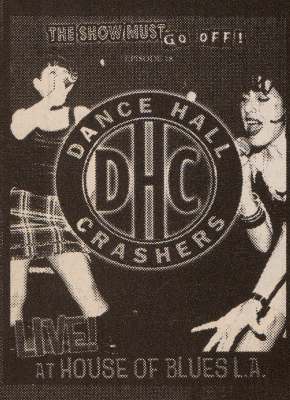
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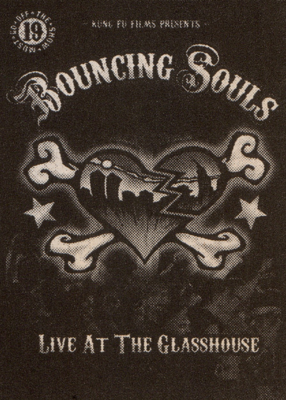
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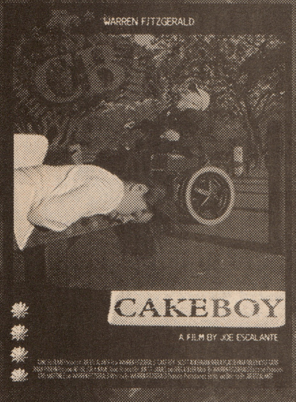
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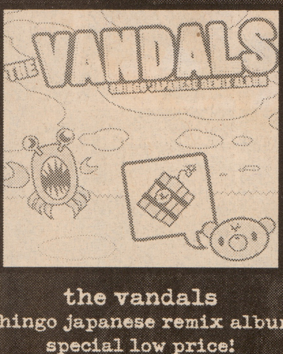
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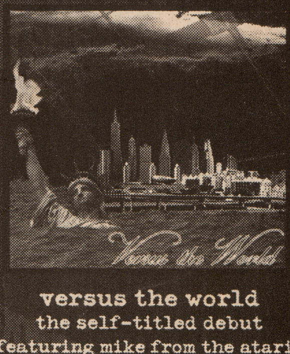
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From the Editor

Rich Black

Hey everyone,

According to recent news reports, people who worked at or lived near Ground Zero after the September 11th, 2001 bombing have begun suffering from a host of mystery illnesses. And some of them have already died.

You know who George is, right? Maximum RockNRoll columnist, singer for Curious George, author...somewhat of a New York institution?

I'll let George explain it to you, in his own words...

"They said it was safe, and we should continue to live near the smoking crematorium.

"AFTER getting sick and doing some of my own investigating, I found, what of course, were shocking results. The air WAS POISON and it WAS going to KILL PEOPLE. Hell, it was already making people with pre-existing conditions a lot worse. You know, like if you had asthma, it was harder to breathe. The same thing happened with my stomach.

"Now it's 2006, and I have found myself bankrupt...I have had over a foot of my large intestines removed, two more surgeries on that area, and now, a raging infection that seems to be very 'mysterious.'

"My doctor tells me I need all these expensive tests to find out what's going on before I die, and when I turned to our own government, all I have faced is red-tape, and the sorry excuse that 'there just isn't funding available for this sort of thing.'

"I'm asking for your help. I need donations. Money sent to me through the address given or even better, through the PAY-PAL thing I've set up. And I need this money quickly. The clock is ticking away and if the doctors can't find what's wrong with me and treat it on time, well, just add my name to that list of those who perished on September 11th."

George needs your help. Please send any donation you can to:

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To donate via PayPal, please visit:

www.georgetabb.com/helpgeorgetabb.html

WANNA SEND US AN INTERVIEW?

Under the Volcano is looking for high-quality interviews to publish. There is NO PAY involved. We like many genres of music, but Punk and Hardcore are generally what set our loins on fire, and we're ONLY interested in bands that have a CD available through national distributors. Email us first about your interview ideas. We'll require hearing the band first of course, and have some simple guidelines once you get the go-ahead. Remember, there are no guarantees—we're kind of dicks about the right "mix" of bands for a particular issue, and hafta REALLY like what a band is doing to run a feature. Please DON'T approach us about features on bands from Long Island, as we already have 'em covered.

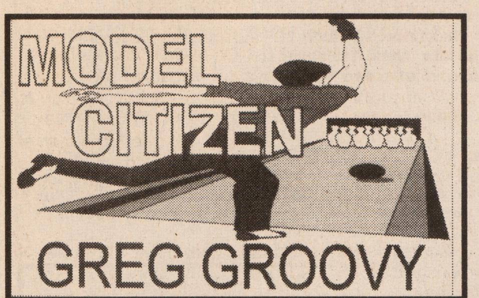
INTERNSHIPS

Under the Volcano is always looking for bright, motivated, and slightly masochistic people to create and or/fill unrewarding, unglamourous, non-paying intern positions (we are NOT looking for writers) in exchange for college credit! English, Communications or Marketing majors are encouraged to apply, and you DON'T have to live on Long Island. If ya wanna get involved, email a proposal detailing STEP BY STEP ideas for new programs or projects (including how you intend to implement them) or however else you'd like to contribute to boss@underthevolcano.net with "INTERNS" in the subject header. Please also include a 300 word statement explaining WHY ya wanna work with *Under the Volcano*, along with your contact info.

TABLE OF CONTENTS

COLUMNS 6
46 SHORT 8
BOUNCING SOULS 12
DEATHCYCLE 18
DIVIDER 21
I SCREAM RECORDS 24
SAVIOURS 26
SICK OF IT ALL 30
THIEVES AND ASSASSINS 34
AUDIO REVIEWS 38
VIDEO STUFF 53

Columns



1986: I'm sitting down with my sixth grade teacher and our foreign language instructor. We're determining what language I would pursue the following year in Middle School. Realistically, I had no interest in either selection—French or Spanish. I only wanted to do one thing, and that was build ramps, dig ditches to jump and work on my flatland freestyle.

School work was already running me down. The social scene had already kicked in at the end of fifth grade, and my skin had more bumps on it than a Braille dictionary. The only zitless area on my head was at the foot of my mohawk; other than that I had the same greasy WOP skin that my father had passed along to me, which was genetically arranged somewhere in Trieste. Big thanks—it would take nearly eight years to get under control, let alone hundreds of dollars blown on useless tetracycline and years of depression, which is a whole other story.

Anyway, I was thinking about jumping fire pits, or trying to figure out foot placements to do a Double Boomerang, Cherry Picker or Miami Hoppers. The teacher stated that I showed skill in French and not Spanish, and recommended that I take French because it was going to be useful in the future. Repeat that last line to yourself again: **it was going to be useful in the future**. The idiot language instructor mentioned something about job opportunities and how knowing French would improve my employability down the road. I'm sure you all of have been asked during a job interview, "Do you know French?"

Now, I could have easily argued with the teacher, but I didn't care for either language. In fact, I didn't care for Spanish because our neighborhood at the time had an influx of obnoxious Puerto Ricans who were starting trouble. The Puerto Ricans already entrenched in our neighborhood couldn't stand them either, and the Spanish families... welp, I never understood it, but you don't ever want to mistakenly call a Spanish guy Puerto Rican. The three groups hated one another, and that drama would often play out in brawls in one of the electric company lots that cut through our neighborhood. The neighbors rarely complained about the brawls because there was that old grandfather type who'd say "They're killing each other that's great, less work for us." And that was more or less the cops' attitude, too.

I should explain the suburban dynamic a little bit better. In the early '90s *Newsday* did an economic map and black dotted areas that were, well... not as "economically sound" as other areas. My neighborhood, Eagle Estates in Medford, was a black dot. Mastic Beach and Shirley were both black dots, and so was Selden. The funny thing was that a lot of kids from the Estates moved to Mastic, and had some drug savvy cousin who would shoot up with kids from Selden.

The Estates always had something going on. The biker gangs from the '70s always had someone living there, so there were unspoken images of guns, cocaine and weed dealers that you were hip to. There are these public service announcements on now that people consider ridiculous, but there's a lot of shit that I knew by the time that I was eight that still nauseates me.

In the '80s there were always metalheads—ranging in age from their early teens to their mid-twenties—smoking herb and drinking beer in the lots. The black kids would group at the basketball courts. Things were polarized, and Howard Beach hadn't even went down yet. Kids weren't shooting at each other at movie theaters playing *Krush Groove* and Geraldo hadn't gotten his nose broke by skinheads yet.

There was a lot of ugliness, people struggling with no sign of relief or escape. The only way to feel good was to screw someone over—bash someone's face in, or, like some members of my old crew, steal radios, cars, bikes and anything that wasn't tied down. Thieves' etiquette was you didn't hit your own neighborhood, though there were always some dumbasses that would and then get the shit kicked out of themselves. A prime example was Marvin and Dahwoo (no joke—it even says so his birth certificate).

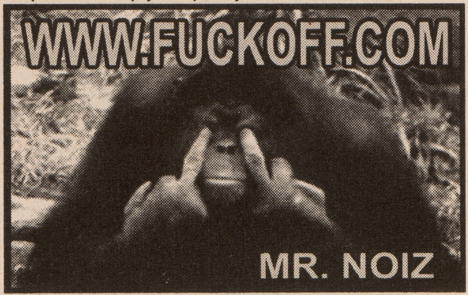
Marvin lived three blocks away from me, across the street from my best friend and he still tried to nick my bike. When he was caught his explanation was "he was borrowing it and was going to give it back." I gave Marvin a lesson in manners by bashing his face in.

The joke with Marvin was his dad was one of the first drug dealers in the neighborhood to have his head blown off. At end the '70s, he pissed off the wrong guys—huge point of entry, even bigger exit wound. Closed casket funeral.

Marvin's dad lived in a shitty house with his big fat white mama, who Marvin was embarrassed about. It was already tough being black in the neighborhood, but when your mom is white and limping around, it's a guaranteed loss in a rank out contest every time. Fast forward a few years, and Marvin's mom would become a millionaire after winning Lotto. Her old man obviously never saw any of the money, and neither did Marvin, who went on to bigger and better crimes, met bigger and dirtier scumbags than Dahwoo, and wound up in a California prison.

Fast forward, May 1, 2006, Capitol Hill, Denver. Three blocks away from my apartment 75,000 people gathered as a show of solidarity for illegal immigrant workers in the United States, with a huge emphasis placed on Spanish-speaking workers and Mexican laborers. I'm having a shit time finding work in the city, and a lot of the jobs require that you be bilingual—meaning you speak both English and Spanish, not English and **French**.

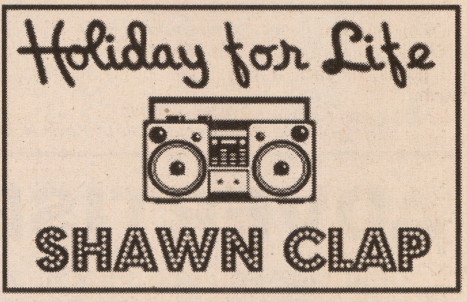
Which brings me back to what I wanted to be my point of this story: don't place all your faith in your teachers. If they aren't worldly, haven't traveled or escaped that lily-white prison, they're going to sell you an awful line of crap that will trip you up 20 years down the line.



NHL playoff tickets are ridiculously hard to get a hold of in this neck of the woods (West New York) as my team, The Sabres, have just won the third game in a series against the Senators. Either I can find tickets before they sell out in 40 minutes for a later game in the playoffs, or I can look to www.stubhub.com. It's kind of like www.half.com, but on Stubhub you can buy tickets for a decent price rather than hoping to find a scalper and not get ripped off. They have tickets for all sports and concerts over the US.

If you'd like to check out a really funny site about scam baiting (people who fuck with con-artists trying to scam people via email) this site is humorous: www.thescambaiter.com. It's a forum, but there are some funny stories of how some people get "phishers" to take pictures of themselves just to get the con closed.

Check out the Hardcore label I Scream Records, www.iscreamrecords.com. They're re-releasing a lot of older Hardcore, such as Beowulf and Maximum Penalty, as well as newer albums by Agnostic Front and Vision.



MEAT IS MURDER

(or how the Circle Jerks got me to quit being vegan)

Part I

It had started out as a mistake. It was the November after I graduated high school. All of my friends had gone away to college. I was still living in my mom's garage, constantly ripped on Angel Dust and daydreaming about college girl dorms. It was a cold, rainy Thanksgiving. I had the garage door open and the wind in my face, blowing that pungent smoke into the grey afternoon. I heard her yell my name, so I slid the door down and went upstairs.

She told me my Old Man was coming for dinner.

"What the fuck?"

"He's still part of this family," said my mom.

"This is fucked, you're a retard!"

"You're brother and sister..."

They were young. I was the example setter.

"Fuck that asshole, I'll kill him!"

"Why can't you do this for me," she pleaded.

"He hasn't been here in years, fuck him."

"Please, he wants to put everything right..."

"You're fucking retarded for believing that liar."

And so that's how I turned vegan. On Thanksgiving Day, the year after I graduated high school and was still living in my mom's garage. I didn't do it for some moral or ethical reason. I did it because I'm a selfish asshole.

"So, no meat or cheese or anything?" asked my kid sister.

"Nothing that comes from an animal."

"What about fish?"

"No, it's an animal."

"How about shrimp?"

"That's an animal!"

"So you're not eating any turkey?"

"Nope."

"But it's Thanksgiving!"

"I'm a vegan now, so, no turkey."

Everything had meat or dairy in it, so I sat at the table with an empty plate. That should teach my mother to invite the asshole to Thanksgiving. The four of us sat there and looked at the empty fifth chair, wondering if we would still recognize the Old Man after all these years.

Five o'clock turned to six, which turned to seven-thirty. At a quarter past ten we realized the son of a bitch

really wasn't coming. My mom couldn't hold back her **tears**, and I felt awful for calling her retarded earlier in **the day**. I guess if you really want to believe something, nothing will stop you from believing it—not logic, not history, not nothing.

"Well, you've proved your point, have some turkey?"

"I think…I think I'm gonna try and see this through."

"Really? You're gonna be some hippy vegetarian now?"

"**Vegan**. It's different."

"Fine. Maybe you'll start buying your own groceries now."

It's easy today. Stop 'N' Shop has a natural foods section and there are vegan restaurants, even in the suburbs. But in the mid 1990s, not so easy. Lots of doing without. Soy milk was rare, Boca Burgers unheard of. But, I stuck with it, seldom cheated and was a better, more-disciplined person for it. I even went from being a depraved PCP addict to a casual, weekend-enjoyer of the dust. Things were beginning to make sense.

"Pack a bag, we're going to Denver."

"What?" I asked, still half-asleep.

"We're gonna visit PeeWee in Denver," Jaret said.

"It's 10am, man, why are you here?"

The garage door was open, bright summer morning light filled my room.

"C'mon, we have to catch the bus to Denver."

"I guess I'll pack a bag… ten in the morning, though…"

Jaret dialed a number on my phone. He let it ring on the other end. After a minute he hung up.

"Why won't he answer?" he complained.

"Who?"

"PeeWee. I've been calling all morning."

"Well, it's early out there."

"It's Friday... maybe he's at work. You need to call work?"

"Fuck that," I tell him, "I'll send a postcard from Denver."

We bought Greyhound tickets at the Port Authority on 42nd Street. This was before Disney bought the neighborhood and made it safe for white families. It still had the porno theaters and the scummy bars—you **knew** you were in New York City. Before I turned vegan I would get two hot dogs for a buck in one of the theaters.

After a stabbing-related delay, we finally boarded the bus around 7pm. It was a 40 hour bus ride through the heart of America. Before we got on board Jaret called PeeWee again, but it just rang and rang.

"It's Friday night, he's probably out…getting chicks."

"Yeah," I said, "He better have girls lined up for us."

The thing about a cross-country drive is the sheer amount of corn. From mid-Pennsylvania to mid-Nebraska there's nothing but cornfields. Just miles of corn, all the way to the horizon and beyond. Who eats all this corn? At a truck stop outside of Iowa City I ask a farmer-looking fellow that question.

"Well it's mostly feed," he tells me, "y'know, for cattle and swine" And I had my answer. All of this farmland used not to grow food for people, but food for animals to grow big and fat, so people could eat the animals, and, in turn, grow big and fat themselves. Seemed like a big waste of space to me.

And then there are the odd fast food chains. Arbys. Hardees. Roy Rogers. A&W. The Greyhound stopped at one of those every three hours. Nothing seems to confuse a girl working the overnight shift of a Tulsa, Oklahoma Hardees more than when someone orders just lettuce and tomato on a bun. It took the entire crew five full minutes to understand that I don't want meat on my burger. Their equipment just isn't configured to handle such a request. I was charged three bucks for my condiment sandwich.

Every time the bus stopped, Jaret poured change into a payphone, only to have it ring endlessly, then slammed it in disgust.

"Um, does he even know we're coming?"

"Sorta," Jaret told me. "I told him we'd be coming some day"

"But he doesn't know we're on our way **now**?"

"I'm **trying** to tell him, but he won't pick up the phone"

The bus pulled into Denver on Sunday morning. Forty hours on a bus makes you wish you had a real job, so you could just spend the extra money and fly. The Denver Greyhound station was remarkably clean, a clear contrast with New York's Port Authority. Jaret took a quarter, rubbed it between his thumb and index finger, gave it a small kiss and looked towards the heavens on that glorious Sunday morning. He slid the quarter gently into the machine, and with great care dialed the number written on the slip of paper. It rang….and rang…and rang. Beaten, he let out the loudest obscenity ever screamed in a Colorado bus terminal. Mothers shielded their children from this raving beast. The bus from New York had most certainly arrived.

LIP

KEITH THOMSON

INITIATING THE NEW ECONOMY

The SEIU, Service Employees International Union, a recent splinter from the AFL-CIO, is now the fastest growing union in the US and is the prime example of organized labor's attempt to account for the shift from a manufacturing-based economy to a service-based economy.

But globalization is inevitable. It costs so much less for a company to outsource services, therefore giving them the ability to offer goods to the consumer at affordable prices, that it's now standard practice. No matter how many protests there are against institutions like the WTO, NAFTA and CAFTA, it won't change the fact that we're at a point in history where the innovations in technology have created a world economy—one in which the US is competing with developing nations for the same share of the pie. So, the manufacturing industry as we knew it post WWII is gone forever, thus causing the middle class to fall into the working class. The American Public (most of us) is feeling the pinch, and Joe worker fears his bleak future (which, I believe is a main component of the recent politicization of the illegal immigration issue).

As the era of employer-based health coverage is nearing its end, we're adding to the rolls of the uninsured, while insurance co-pays and premiums have risen.

We are feeling the effects of the rising prices of gasoline, and are wise to the fact that they are NEVER going down, and will most likely continue to rise.

The largest ever national debt, as well as the expenditure on perpetual war, must, at some time, be accounted for.

Those who have accrued debt—whether it be from mortgages in the recent housing boom, or credit card debt—are now feeling the effects of variable interest rates. (**Variable** means THEY GO UP!)

What is recognized is the need for alternative industries that create good, secure, middle class jobs. The internet boom of the '90s was hoped to be the new industry that could fill that void. Even after the bubble burst, it still maintains an employment growth, though it hasn't been the highly-hoped for panacea.

As suggested by Tom Daschle and Vinod Khosla in a *New York Times* Op-Ed piece titled "Miles Per Cob," the development of an ethanol industry is the prime example of the potential for new industry to develop, as is often cited with Brazil's success at doing so, and has several potential benefits to the American economy.

The production of corn-based ethanol and renewable fuel technologies would surely benefit our struggling farmers in the heartland, while the production of flex-fuel cars—cars that run on either gasoline, ethanol or a combination of both—would greatly increase the potential of manufacturing for our downsizing automakers, who already have a stronghold on the international market.

This potential new economic vigor and energy self-sufficiency should lead to less international political tensions, which translates into more political strength. This drastic re-shuffling of the energy industry may be an intimidating task, but it's commonly agreed upon that it will eventually be an absolute necessity.

The energy industry recently received enormous tax breaks, and has recorded record profits, but the embedded old school executives seem less concerned with the exploration of much needed alternative energy resources than they are with their own pay packages. The threadbare argument against ethanol production is that it's not cost efficient, but if there were more attention and incentives in its innovation, a natural progression would ensure that technology would surely develop to meet its needs.

If they aren't willing to let their hallowed free market runs its course by taking initiative and offer what it's demanding—a lower-cost, more environmentally-friendly fuel—then we need government oversight to inspire this very necessary development.

THROUGH A GRRL'S EYES

KELLIE BYH

I have this cat named Bullet. He is the inbred son of my two other cats. In the brains department the poor little guy is kind of screwed; you can even see on his face that he isn't very sharp. Whenever I come home and pull into my driveway, the cat runs in front of my car because he gets excited that I'm home, but in turn he comes quite close to losing one of his lives everyday. Although he may not be smart, his instincts are still there. He has recently received the nick name "Grim Reaper" by my father, because this cat leaves a little present—a dead animal on our porch—at least once a day as a welcome home present, so it's safe to say he's an amazing hunter. He is also very affectionate; if I walk into the room he automatically does his version of a flip and lands onto his back because he knows that I'm going to rub his belly. Even though Bullet may not be the smartest cat to ever walk the earth (in fact, he's under my chair right now, eating plastic) that doesn't make him any less amazing.

Now, whoever may be reading this is probably wondering why the hell I'm rambling about my cat—I mean sure he's cute, but he's not THAT interesting. Well, I guess I can slightly relate to the little guy, but I can't blame it on inbreeding—my parents definitely weren't related. But, I can blame it on something else that's able to create a strange version of human: alcohol.

I can say that I've had some bad drinking nights in my life, but this one takes the cake. Unfortunately for you—and fortunately for me—I will not be sharing the details with you, but I can say I really wish I could take that night back because a bar full of people got to see a not nice version of me. In fact, they saw a horrible, nasty human being, which is odd because even if I AM angry, I can barely act mad. In being this not nice version of Kellie I screwed up things with some of my friends, which I feel most badly about, for many reasons. I'm not a bad person; my heart is always in the right spot, and I know that I've always been good to my friends, which in turn made things even more shitty.

This whole ordeal is now over a month old, and things for me aren't completely back to normal yet. That's actually good, though, because at least I learned a couple things about life, friendship, limits and what mindsets not to drink in. I'm sure that won't be the last time that I'll embarrass myself—in fact, I hope to do it on many more occasions—but next time I'm going to try doing it in hopefully a more conventional way so as to not offend anyone else.

But, who knows? Maybe this whole column was just an excuse to mention my cat….

46 SHORT

ROGER MOSER, JR.

46 Short are musically synonymous with rage, insurrection, and politically wrathful indignation. They angrily epitomize the core anarchic energy of old school Hardcore Punk, and they wear it proudly as a symbol of revolution, individuality, and deep-rooted hatred for all things commercial, corporate, and conventional. 46 Short are Punk for the fearless, free-thinking crowd who hungrily crave change within the fractured, rapidly decaying political infrastructure of a nation wearily divided by blind bipartisan devotion. Fuck the Left, fuck the Right, and fuck the fuckers meekly groveling in between! 46 Short are here to deliver us to Punk's Promised Land one explosive riot of a chord at a time, so let the slumbering complacent sheep of daydream America be awakened with a resounding Punk Rock thwack compliments of 46 Short and their latest release, Truth Denied, on TKO Records.

Under the Volcano: Jumpin' right to the point and first thing first, what exactly is a 46 Short? What's the meaning behind the name?
Jeremy [vocals]: Here's the big secret--hope this story isn't too anti-climatic. At the time we needed a band name, and a friend was thumbing through *Big Brother Skateboard Magazine* and it was just there in this ridiculous article. It didn't have really any meaning per se. Over the years it's taken on more meaning for its anonymity, something in the band that we've come to embrace. The concept that 46 Short is this "thing" that happens when these four people get together and play music--nothing more, nothing less. Not based on anything except the music.
Nick [drums]: I think of it as the anti-name.
UTV: How and why did 46 Short initially come to happen? And who, by the way, are the principal participatory culprits making the Punk noise 46 Short-style with such rabid, full-frenzied enthusiasm?
Andy [guitar]: Jeremy and I were in another band together. We lost our bass player and drummer so we decided to start a new band.
Ron [bass]: We are all principle members, there's no band leader. Most lyrics are written by Jeremy and I, but when writing the music all band members have input. It's great to play with a group of people who are ego-less and want to do whatever it takes to write the best possible songs. Where as most musicians are busy trying to out do each other and show off, we are more concerned with having fun and writing songs--we think--are good.
Jeremy: We had to channel all of that anger and nervous energy somewhere. Like Andy said, 10 years ago it rose from the ashes of another project.
Nick: I'm Nick. I play drums.
UTV: What was the defining moment that the anarchic virus known as Punk grabbed you by the balls and made a socially irredeemable mess out of you?
Andy: My brother grew up with the guys in Channel 3, so when they put out their first EP it got me started, but when Black Flag put out the *Jealous Again* EP I was hooked.
Ron: I saw The Ramones in *Rock and Roll High School* when it came out, and that was my first exposure to Punk Rock music. I remember thinking, "Wow, this is pretty cool!" But when I first heard Black Flag, that's when I knew I wanted to be a punk. I shaved my head the next day. Black Flag screamed about anger and alienation, being a kid from a working class home--and very much an oddball in my family--I identified with that. This was in the '80s and being a punk at that time made you a target for all the stoners, jocks and fake rednecks. My friends and I took a lot of shit--and some beatings--for being what we were. Was it worth it? I'd have to say so....
Jeremy: This guy at my summer job gave me a punk mix tape and that was it. Next was frequent trips to Zed Records and piling in the car to go to shows.
Nick: I don't think I could pinpoint the pinnacle moment. Music and the lifestyle were always part of the backdrop growing up; playing music definitely put more emphasis on all of that.
UTV: Since *Truth Denied* is the latest brute-force auditory bone-crusher from 46 Short, I'm wondering if you'd at all mind describing its contents--musically, lyrically, and otherwise--for those unfortunate individuals who haven't yet had their ears mercilessly pummeled by it. In other words, pimp the product!
Andy: It's straight forward Punk Rock, no frills, no other style attached. Just punk.
Ron: If you're into Poison Idea, early Black Flag and Toxic Reasons there's a good chance you would like *Truth Denied*. It's definitely our best release so far.
Jeremy: This ain't no "polished turd." We worked hard as hell on this record, took our time, and are really happy with the results. Thirteen tracks--plus maybe a hidden track or two--of straight forward--not Straight Edge--Punk Rock. Turn it up to 11 and buy 12. How's that for a sales pitch?
Nick: The album is a solid representation of 46 in the studio. I feel lucky to support this album live, the material is a little different and sounds true. I think the album stands out.
UTV: Being in a band that's blatantly seething in a blistering swirl of venom and rage, what most provokes you and fuels the insurgent passion within you?
Andy: I think I'm pretty mellow person. Playing in a band is my release; I get all my emotions out this way. I guess you could say it's a form of therapy.
Ron: The fact that I love playing this type of music. And coffee... lots and lots of coffee.
Jeremy: Sometimes I think that I'm overly aware of my surroundings. My eyes are wide open... It's a blessing and a curse. I try to be as honest as possible with the lyric writing. I guess I can be a pretty pissed off person.
Nick: Probably the live shows, that's where it's at. Put everyone on common ground and consume the airspace.
UTV: If you could alter today's overtly authoritarian political environment, what changes would you deem necessary, and how would you go about implementing such desperately needed changes?
Ron: The only way things are going to change is if the public stops being so complacent. Bush has lied about so many different things--the Iraq WMDs, Hurricane Kartina FEMA aid fiasco--and the public does nothing. It's infuriating that your average Joe/Jane is more concerned with Tom Cruise's placenta-eating jokes and getting their Starbuck's fix than rising gas prices and the widening gap between the rich and poor. Nothing is going to change 'til people change their self-obsessed way of living. I don't see much happening in the near future.
Jeremy: More accountability at the highest levels of government. If only 30% of the people at my job thought that I was doing a good job, I would have to fire myself. How did I become so misrepresented so quickly? Frankly, it's embarrassing. I have to agree with Ron; it's hard for things to change in this social climate. Unfortunately things are too comfortable for too many people to give a shit. The war is just something that barely makes it on the news. As long as the checks come in and the shopping mall is open, it's party time.
UTV: Since 46 Short's inception, how extensively have y'all toured? And what have been some of the best and the worst tour experiences of which 46 Short has been victim?
Andy: We've toured the US, Europe, the East Coast a couple times, and the West Coast more times than I

can remember. The best thing about touring is the people we've met and the friends we've made--there are so many cool people out there helping bands out. The worst thing is long, boring drives.

Ron: For me, the best thing about touring is getting to meet new people and seeing old friends. As far as bad experiences, I think the worst was when we toured with a band and they were getting into fistfights with each other. They were traveling in our van as well, so we had to deal with their drama--that was a drag. Another time we toured with Chaos UK, and after a member pissed in a container and gargled with it, some of the urine splashed over me. That was funny as hell, but I'm not into golden showers.

Jeremy: The best experience was all the hospitality in Europe. "Here is your case of beer and sleeping quarters, and by the way we are making dinner and breakfast for you." Great scene over there. We played mostly squats and youth centers--watch out for the dog shit. The worst experience has to be the inevitable getting sick on tour.

UTV: And now a couple of inquisitively blunt questions with which to wind down the interview: where do you think the future will inevitably lead 46 Short?

Andy: I have no idea. We have been playing together for a long time, so I can't picture doing things much differently. Today's fun, I'll worry about tomorrow next week.

Ron: Hopefully another good CD and a lots good times with friends and bandmates. That's all I could ask for.

Jeremy: Who knows? I need to get through the rest of this week first, but there's talk of us saving our pennies for some more recording time.

Nick: TEXAS?

UTV: What is Punk? What does it ultimately mean to you?

Andy: It's the kinda of music I like. It makes me feel like nothing else matters.

Ron: To me, it's about making your own way and doing what makes you happy. Staying honest to the ideals of self-reliance and trying not to do things at the expense of others as much as possible. It's more a state of mind/way of life than just a genre of music and fashion to me.

Jeremy: Embracing a lifestyle that's out of the mainstream. Giving a shit, taking chances and staying true to your passions. You might not make a million dollars, but you will have a hell of a lot of stories.

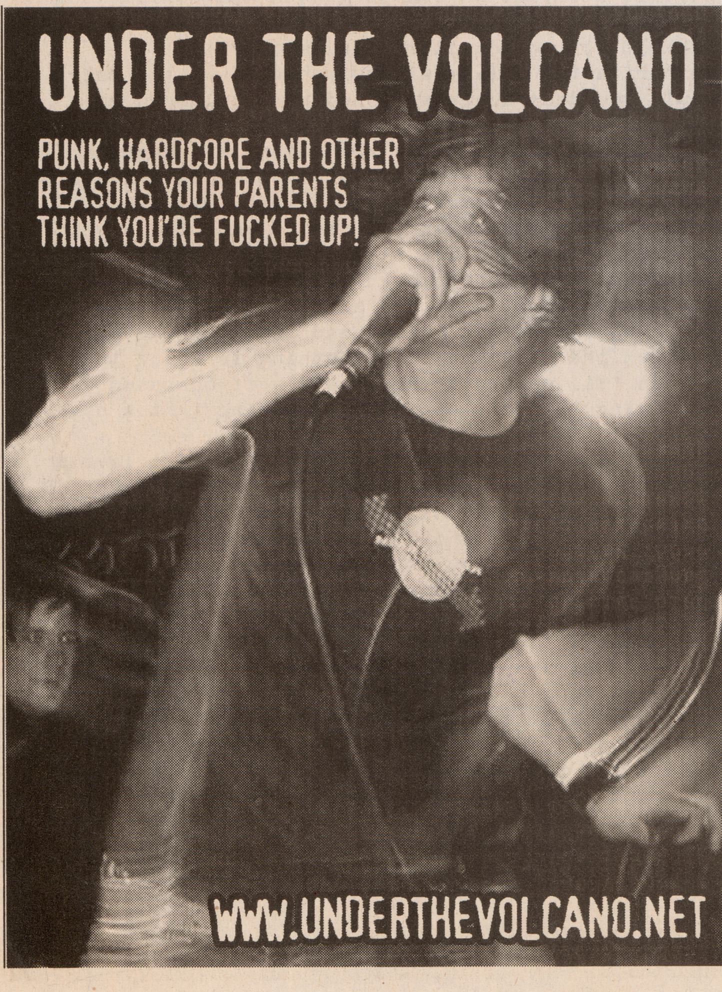
Nick: That label represents so many different things that aren't. Do your own thing--that's Punk Rock.

UTV: As an appropriate fadeout, a shameless slogan always leaves a memorable, somewhat lasting impression. I once had a t-shirt from a regional skateboard organization that proudly proclaimed, "Fuck You, We're From Texas!", and, man, what a quote! My personal slogan, though, is "Beer. It Does A Lost Soul Good!". What would 46 Short's catchy, everlasting slogan be?

Ron: 46 Short: Don't Fuck Around.

Jeremy: Enjoy Every Sandwich... Shut Up and Dance... Get Off Your Fuckin' Cell Phone.... Cougars Rule!...Oh wait, those are my personal slogans. Thanks for the interview. X

WWW.46SHORT.COM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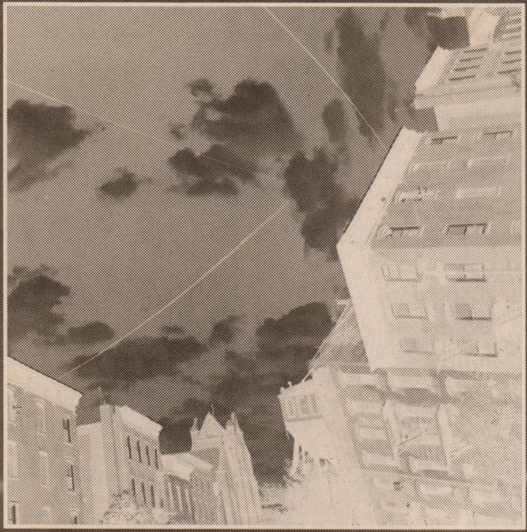

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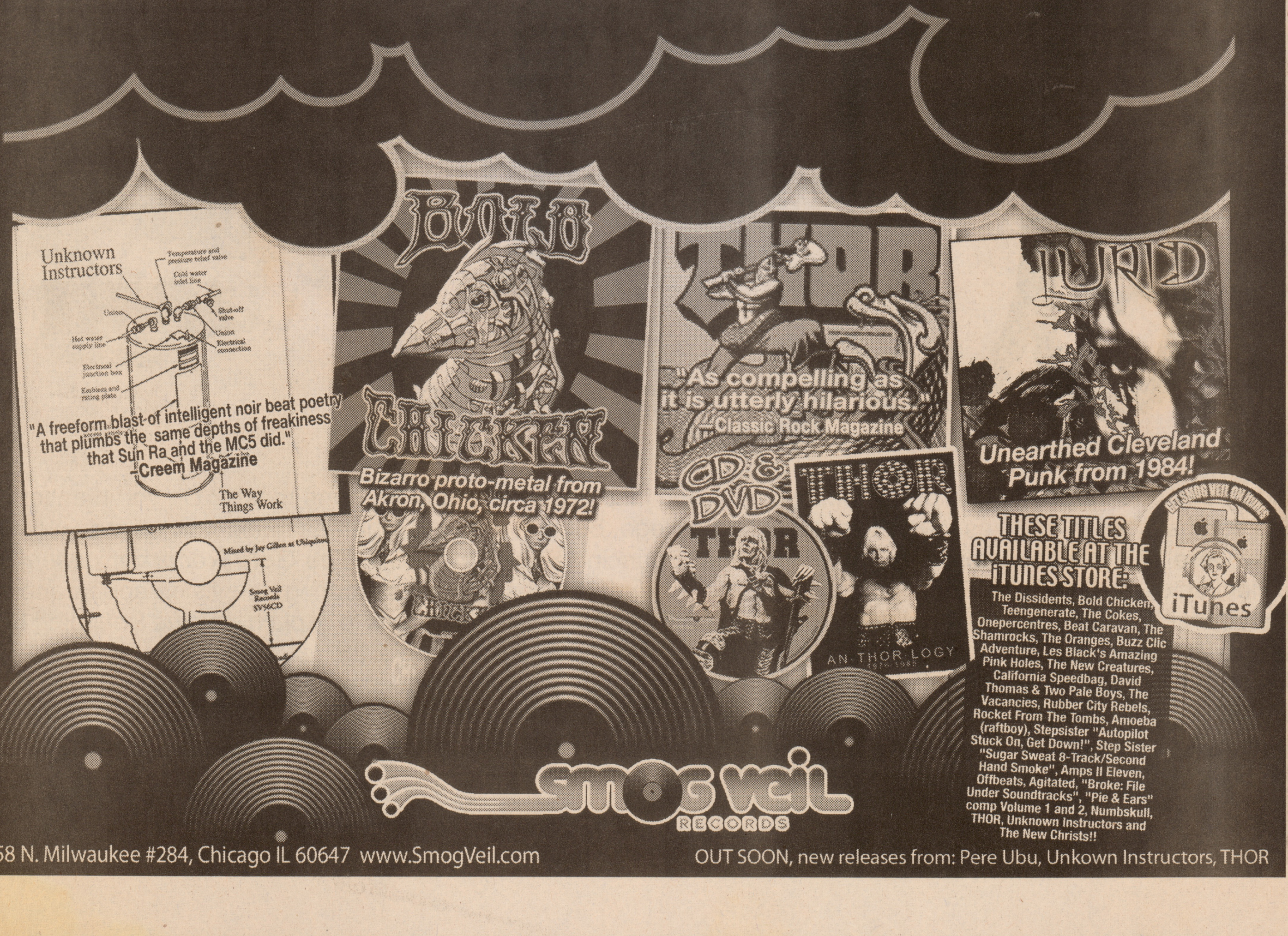
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BOUNCING SOULS

KEV TV

How does one introduce one of the most sincere and inspiring acts in underground music? Do you mention that the band started in 1987 as four friends avoiding college, but that they still laugh as much now as they did when they were 18? Is it obligatory to acknowledge that Bouncing Souls' latest CD, ***The Gold Record*** *[Epitaph],* is a collection of moving Punk Rock songs? Might there be references to endless touring, television appearances or New Jersey? Of course you mention all of that you silly goose, but it only begins to explain why the Bouncing Souls are so vital to so many people, myself included. The Bouncing Souls are one of the few--if not the **only**--bands that I feel that I've grown along with, and their songs have consistently made their way into my life. Besides the essential thank you for a great interview, here's a thank you to a band that continues to be an important part of who I am, who I was, and who I want to be. Singer Greg Attonito and bassist Bryan Kienlen answered my questions before playing a show at the Knitting Factory in early June.

Under the Volcano: The Souls are approaching being an active band for two decades. Lives and music have changed and been reshaped, but the band continues, and impacts both the lives of its members as well as its fans. Is it more important to please yourselves or fans of the band, or do you trust that fans will support the decisions the band makes?

Greg Attonito: Well, that's a good question, first of all. It's a really good question, and it's one that we've asked ourselves, and I think as musicians it's important to ask yourselves why you're doing it. I think, in my opinion, you have to find some part of yourself first that it works for, that if feels right within your heart. I believe that as a musician it's from your heart--it's heart-to-heart, that's what music is about for me. So, if it feels right for you in your heart and gives you chills in some way, then you most likely will impact someone in some way. People will be like, "Well, I don't like that style, or I like this style better than that style," but I believe that if we follow our hearts--or if we follow what feels right and we make that music in our hearts--then you can't lose. You have to find it in yourself first, and then throw it out there and see what happens.

WE WERE GETTING THESE PHOTOS OF GUYS WEARING OUR T-SHIRTS IN IRAQ...

UTV: From The *Green Ball Crew EP* to *The Gold Record*, the Bouncing Souls have evolved from a Funk/Punk band to the definition of Punk Rock with a pure heart. When "Joe Lies" and the songs that followed came about and the band began to find their sound, was there awareness that this was happening?

Greg Attonito: I think yes. We were exactly that: trying to find our sound, trying to find out who we were as far as what we were trying to say and why we were doing it. That has been the path, and still is the path. When we wrote "Joe Lies," it was certainly a moment. We did become aware that our songs before that were at a different place and we wanted to find this new place where "Joe Lies" seemed to come from. We were like, "Wow! We want to stay here!" We had all these other songs, but now we had just one song now. It was a weird moment.

UTV: How was the song writing on the new album different from on previous albums...or, was the process similar to past efforts?

Greg Attonito: Well, it was similar that in the early years we just got together and stayed together and wrote as a group together, so all the songs we wrote were together. It was different in that we involved producer Ted Hutt, who was involved in the songwriting process and was a great guide and a bouncing board. When we were all just stumped and ready to say, "It sounds cool, it's done," he would say, "Maybe you could do this, or do that..." and he put a lot of himself in it and helped guide us to our potential.

UTV: The vocals on the new album are a bit mellower and give off an air or observation, with many lyrics to reflect this. Were lyrics written to reflect a more somber mood, or was your delivery meant to synch up with the lyrics?

Greg Attonito: I don't know if any of that was deliberate. It certainly comes from growing with experience. From when you're younger and you're a kid, you're certainly just going for it, and I believe as you get older, your observations become more so in life…the more you observe the more you get out of life, or enjoy life. Maybe it's just out of who we are now as opposed to who we were before.

UTV: I listen to the new record, and to me, your vocals on *Anchors Aweigh* were a bit higher in range, and had an urgent feel to them--not that the new album doesn't have that sense of urgency--but the vocals seem to have a little more laid-back, "I'm in a lounge chair kind of feel," which is great. It's a noticeable, but great, change of pace.

Greg Attonito: Very cool.

UTV: "Letter From Iraq" is a milestone for the band, with the lyrics being written by a soldier fighting in Iraq. Your website also includes correspondences with soldiers in the Armed Forces. How have these exchanges influenced the band, particularly this song?

Greg Attonito: Just meeting those guys [was an influence]. We met those guys who were heading off to Iraq when we were doing a show in Germany, and it was a huge impact to us. It really felt like we were a part of their lives because they were like, "We love your music, we listened to it before we were in the military, now we're here, now we're heading to Iraq." It felt like they were our friends right away. Once we left, we continued as friends and we sent them stuff. Then we were getting these photos of guys wearing our t-shirts in Iraq, and having stickers on tanks, which made us say "Wow."

Personally, I kinda had a judgmental attitude. I felt really against the Iraq War, and to be perfectly honest, I was a little bit judgmental about the soldiers, thinking, "Why are you doing this? Why are you going over there?" So, meeting them and finding out their stories and how they got there and why they were there opened up my eyes a little bit. "Wow, that could be me. I could have made that choice."

UTV: I was listening to a radio show today and they were discussing a documentary that was filmed by soldiers from New Hampshire who went to Iraq. The director just gave them camcorders and had them go at it. One of the guys on the show and in the movie as well said, "You sign up for the Army, but you can't pick the war," which I thought was really sharp, because you can be very patriotic and want to go defend this country, but you have no say in going to a place like Iraq. You can be thoroughly against it, but you're there for a job, and it's a really weird parallel.

Greg Attonito: Yeah, and once you've made that choice, I saw how they [the soldiers] were trying their best to navigate it. Even though they might believe one thing, the Army was doing a whole other thing, and they were trying to navigate it. As far as the song, it's great to have the opportunity to speak for someone who's had that experience, instead of being a guy who lives in America and just watches the news, because that would be bullshit.

UTV: And once you get that perspective you wonder, "What am I really seeing on the news?"

Greg Attonito: Exactly.

UTV: The question I always ask is why anti-war has become anti-military, and "Letter From Iraq" humanizes these soldiers, something the military and news tries to avoid. Do you feel that if everyone had a personal connection to these soldiers, many more people would be opposed to all war, whether or not they agree with the related politics?

Greg Attonito: Absolutely, and I think that's another great question and observation. It must be intentional, because the way that it's televised, it totally numbs it. The way that they shoot it, the way that it's portrayed on TV, it's like a film-it doesn't have that realism. That's why meeting those guys and talking to them in person changed my perspective. I can see why a lot of people say that we have to fight this war, but if you really have that experience, it's different.

UTV: The more I watch the news, the more I realize that it's entertainment. The news used to give you information, now it's like, the great example from *The Opie and Anthony Show*: "A toy that can kill your child--we'll tell you what it is at 11." And it's like, "I've got a kid with a room full of toys, just tell me which one it is so they don't kill themselves!" So you see the presentation of the war, and every morning I pick up all three New York papers…the best is a couple weeks ago with Britney Spears on the cover of two of the three papers, and soldiers dying is maybe page 27. What's really news?

Greg Attonito: Yeah, I wonder…when I was younger it felt like news was actually news, a little bit more than it is now. It's become such propaganda--it really is propaganda.

UTV: It's funny, you think of propaganda and you think of Saddam Hussein posters and Stalin, and Lenin, and you don't think of subtle propaganda. A great example of subtle propaganda is the Uncle Sam poster. "I want YOU for the US Army." It's singling ME out, but at the same time, "you" is so generalized, anyone can look at the poster and it can say "Oh, you're good enough." You can take it both ways, but it's meant to make you feel, "I'm wanted--let's go do this."

Switching topics a bit, *The Gold Record* is the band's seventh full-length album. Do set lists become harder to assemble given that you can't play everything, as I kinda just witnessed? [Bryan Kienlen, bass, was reviewing the set lists for all six nights at the Knitting Factory during the last question].

Greg Attonito: [Laughing] Did you see that? That was a process, for sure. These six shows were a process and a challenge, because we wanted every night to be interesting, but we also want to hit what people want to hear as well. It's a challenge, but it's fun too--it's fun to have a lot of songs.

UTV: When you guys--or any band--starts out, you play most of or all the songs you have. Now you can just cherry pick, and it seems like a more interesting place to be. Not to kiss your ass, but you guys have so many good songs, you're at the point that you'll disappoint someone because you left something out, but at the same time fuck 'em! [laughs].

Greg Attonito: That's funny, because that happens to me all the time. We bust our asses during the show, and then after the show when I'm all tired, I walk outside and some kid is like, "Dude, why didn't you play this? Why didn't you play that?" And I'm like, "Are you kidding me?" And then I realize it's great, I bust my ass in there and you still can't win them all. But it's very cool that people are like that, and have a million songs that they want to hear.

UTV: The worst would be someone at Warped Tour busting your balls and you could be, "I got 25 minutes up there and I didn't play six of your songs, what do you want from me? I'll meet you in the parking lot if you throw me a beer and a burger and I'll play." [laughs]

Greg Attonito: By the way, playing for a half an hour is awesome. I think that's what a punk set should be: you blast for a half an hour.

UTV: Like a drive-by.

Greg Attonito: Yeah!

UTV: What feelings do you get from playing old songs live? Is it pure memory, or is it approached from a different perspective?

Greg Attonito: I think a lot of times it depends on the moment. Like last night we played "PMRC" which is one of the earliest songs--people probably don't even know it--but for us it's fun because now I sort of have of a sense of humor about the past, whereas there might have been some baggage along the way about certain songs. At certain points, you think things like, "I wish the song was better" or the song was about a hard time in your life and you don't necessarily want to go there, but I think that's also a challenge to be like, "Well this is a snapshot of my past. I'm going to look at it and appreciate it, even if it was kind of a hard time, and then move on." So it's cool like that.

UTV: That's like literature, it works the same way. It can mean something to you, then you come back to it and it means something different. Like right now I'm rereading *Lord of the Flies* which I read in high school, and you read it now it you're like, "God dammit, that has everything in it." I'm taking something completely different way from it, and to me that's rewarding, coming at it with fresh eyes and new experiences. Literature, music, art, it's all unique to that moment. You're bringing to that song, to that painting, to that poem, you right then and right there. If you look at it tomorrow your opinion can change--that's why I love stuff like that.

Greg Attonito: I think if you can do that, like with *Lord of the Flies*--something that you can revisit and find that there's more to it for yourself--that's amazing and really cool.

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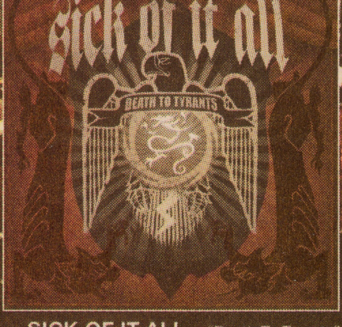
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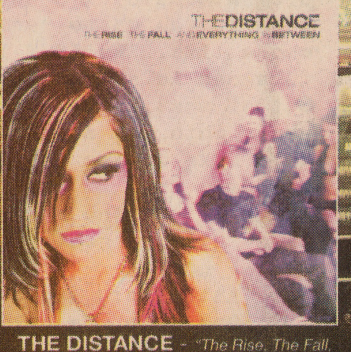
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UTV: Your documentary DVD [*Do You Remember? 15 Years of the Bouncing Souls*] is the best one I've ever seen, and has been inspiring and touching to so many people I've shown it to. Now that you can look back on your lives and reflect on what got you to this point, do you feel a sense of accomplishment and pride?

Greg Attonito: Absolutely. There's a sense of being happy with what you've done and then there's also the point of sitting on it and saying, "Fuck it! I don't care anymore, I've done so much." I went through that. I think one of the hardest things was achieving my dreams…being in a band, traveling the world, making music, living it, almost getting there, and saying, "What the fuck do I do now?" Finding a new reason to be motivated, just for the pure sake of creativity and nothing else. That was a hard place to get to for me, I must admit, even though it seems great and amazing, but my whole psyche was different.

UTV: It's cool you say that because it leads into my next question: On the DVD you mention that singing in a band gave you the attention that you were seeking and at one point, that attention had a detrimental effect on you. How do you currently maintain a balance in your life now that you have gotten older?

Greg Attonito: That's another really good question.

UTV: That's the third one you've said that to [laughs].

Greg Attonito: It's a good one, I'm not kissing your ass, they're good questions. It's sort of an addicting thing, all the attention. Having that, creating this environment where everyone is like, "You're the greatest!" and if you're not sure who you are and you're not totally standing on your feet--it can take you in the wrong direction. That's why a lot of musicians get into drugs and shit, because you're looking for that feeling all the time, and you can't always have it. Just looking inside and looking for that truth in who I am, and always trying to remember it. "This is great, this is amazing, but it is going to pass." What is forever and maintaining an eye on that is a challenge, for everybody I think.

UTV: The Bouncing Souls have a close group of friends that have varying roles with the band. Who are the tougher critics of new music--these friends or the band members themselves? Or, are fans even tougher critics?

Greg Attonito: I'd say first it's the band…but then if you go to Germany, you'll get some guy who's like, "Well, I love your first record, but this one is shit" [laughs]. I get a total kick out of that, people who are super critics and super into it, and they don't hold back.

UTV: Like having no filter. I say that about my grandma. She'll just come out with, "Your hair looks ugly!" Who asked you? And I just want to say, "Nice to see you, can we have Thanksgiving dinner now?"

Greg Attonito: [laughs] Right, it's exactly that.

UTV: One time she called out of the blue and asked me, "Kevin, if I gave you $100, would you cut your hair? It looks dirty!"

Greg Attonito: [laughs] I've gotten that one too.

UTV: I don't call her and tell her that her perm job looks a little rough today-mind your own business!

Greg Attonito: You have to look at all of that with a sense of humor, as opposed to being like, "What are you talking about?"

UTV: I also think at some point, you reach a certain age and just let everybody know exactly what you think, for better or for worse. I always wonder how one's family reacts to their son, cousin, or nephew pursuing a band. As the band has grown from local band to a worldwide punk band, how has family reacted to your success?

Greg Attonito: Well it's funny, my dad is great. I love my dad so much... We started out practicing in the attic at the house. Bryan's parents were supportive, Pete's [Steinkopf, guitar] parents were really supportive…but my dad was always like, "Maybe you'll go to college…you let me know." When people started to know the band…the first moment was someone my dad worked with was on the phone, someone who worked in the warehouse, knew the band, and it came back through someone that he knew, and he was all surprised. Then those things started to happen more. He had a Bouncing Souls sticker on his car, and the kid pumping the gas says, "You like the Bouncing Souls?" And my dad goes, "Yeah, my son is the singer" and the kid freaks out. Those moments where he was asking, "What's going on here?" were really cool.

UTV: I love one of the specials on the DVD and it's about someone calling for Lamar Vanoy's number on information, and them knowing who he is. It's the funniest thing--you couldn't write something like that.

Greg Attonito: Lamar was here last night and another funny story like that happened. He went into the front door and he was on the guest list, and he gets to the girl at the front door and goes, "I'm Lamar Vanoy," and she looks up and says, "So, you're a real person?" [laughs]. I thought that was almost as good as the operator one.

UTV: My next question is about Bryan's artwork...maybe you can answer it, I think he just stepped out. Bryan's artwork has always been an integral part of how the band presents themselves. As music continues to move more towards downloads as opposed to hard copies, does the value of a visually appealing record diminish, or does it just force artists to become more creative in how and where their visual work is used?

Greg Attonito: Another good question.

UTV: That's four, I'm counting now...

Greg Attonito: I think it's always important because you want it to look amazing. It's always fun to have something catch your eye and stick out. Yes, because of the internet it's changed, but you want it to look great. You want to ask Bryan? [Bryan returns to the room and the question is repeated for him].

Bryan Kienlen: Hmmm…well, I don't know if anything can change how creative I am--if anything, it can force me to become "more creative" or "less creative." To me, there's a value to holding something in your hand as a piece of art, and I've always treated it that way. Maybe my way of thinking is on its way to becoming extinct or something, but that was part of listening to a record for me-following along the booklet, reading the lyrics, and looking at the imagery--to me, it's always just been one more facet of presenting an idea. To me, that's who I make the artwork for--people who feel that way and follow that. I think that there will always be those people, so there will always be a person like me making artwork for that reason.

UTV: If there's a band I like I have to own the CD or the album. I can't just have the music, it's just empty.

Bryan Kienlen: It's true, there are all different levels of fans. There are people who just grab songs off of Limewire one song at a time, and that's okay too. That's the good thing about technology. But like I said, I live in a world where there's a visual side to music. It's not just for your ears, it's for your eyes as well.

WE MADE A MOVIE WITH THESE THINGS. SO THE BAND DRESSED UP IN OUR SANTA SUITS WITH DOC MARTENS AND SHIT, AND WE BEAT UP LAMAR VANOY.

UTV: The next question is about Chunksaah. Chunksaah began as a label to release the Bouncing Souls but has grown into a place for many emerging bands to develop. How involved are you and the band in the label, and what do you hope the label will be in the future?

Bryan Kienlen: That's a good question.

UTV: Five [laughs].

Bryan Kienlen: We're a lot less involved these days because we're all so busy doing the Bouncing Souls, but we're overseeing and involved in the decision of picking bands and records to put out, but there are more people besides the band members running Chunksaah. Kate [Hiltz] essentially runs Chunksaah--she and Zak [Kaplan] are the two people who are really doing all the work there. It's not something that we ever hope to be a money-making entity; we're happy if it stays afloat, and maybe someday in the future, who knows? Hopefully it will be there still. If there ever comes a time where we stop touring, some of us could maybe put our energy into that instead. It's good having a label that you can just put things out on.

UTV: So many bands that you have toured with have come and gone, and some bands are having a resurgence and getting their proper due as influential--namely Lifetime. What are your thoughts on your old tourmates reconvening to play live again and create new music?

Greg Attonito: We played with them at the Stone Pony, and it was such a cool moment. I can't even really put it into words, because I was feeling all these memories, because I hadn't seen all those people in the same place in that kind of environment since that time. So, it was this weird, cool thing-- almost like stepping back in time.

UTV: Like there's a DeLorean parked outside...

Greg Attonito: Yeah, almost like we all rolled up to a club and it's the same people setting up, but I hadn't done it and I was a totally different person stepping back in time to the same scenario. It was fuckin' cool. And then on top of that, the music part, it was great. The shows, it was a great time. It was a really cool moment, and I'm still not even explaining it well. It was a cool, cool moment, and if more moments like that are created from Lifetime getting back together, more power to it.

UTV: Will you ever release more of the Bouncing Souls home movies? I feel that there are some hidden gems in some stash of them somewhere.

Bryan Kienlen: There's a lot of stuff that didn't make it on there [the DVD] for various reasons. Like the *Clockwork Santas*, that's not on there...

Greg Attonito: Yeah, because it had Kiss music.

Bryan Kienlen: Yeah, we put a soundtrack to it and it had "Iron Man" by Black Sabbath and some Kiss songs. It was all of us dressed in Santa suits…we all bought Santa suits for a Christmas show at City Gardens years ago, and since we had the suits in advance, we made a movie with these things. So the band is dressed in our Santa suits with Doc Martens and shit, and we beat up Lamar Vanoy.

Greg Attonito: First we took a camera and walked around with Santa suits just to see what would happen with us and the camera, and we beat up Lamar on the street, dressed as Santas, and filmed people's reactions.

Bryan Kienlen: The whole movie was called *Clockwork Santas* and we had people walking by thinking it was real. We have a bunch of stuff that maybe we'll release somehow... Maybe just leak it onto the internet, so that way we won't get sued for it.

UTV: Make *Do You Remember? Part Two,* with lots of extras.

Bryan Kienlen: Another joke we were talking about was *Can You Remember?* in another 10 years... We joke that we'll do that one.

UTV: Like The Simpsons episode guides, are *Simpsons Forever,* and *Beyond Forever.* You guys could go with *Did You Remember?* or *Have You Remembered Lately?* The possibilities are endless....

Bryan Kienlen: *Should We Remember?* [laughs].

Greg Attonito: *I Don't Want to Remember* [laughs].

UTV: Any last words?

Greg Attonito: Thanks for a great interview! X

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Deathcycle

MIKE RAMEK

Deathcycle is one of the best up and coming bands in the New York Hardcore scene. Combining a fusion of D-Beat "hard" Punk, Thrash, and Crust influences with a reverence for golden age NYHC, their cacophonous sound and socio-politically conscious outlook have provided a much needed respite from the tired Thugcore that has defined a segment of modern Hardcore in the Big Apple. I had the pleasure to interview vocalist Ron Grimaldi and guitarist Gary Bennett and speak with them about their self-titled full-length on Chainsaw Safety, influences and politics.

Under the Volcano: With what mindset did Deathcycle come about? Was there a specific message, sound or approach you wanted to convey that you felt was lacking in New York hardcore or the current Hardcore scene in general? Please elaborate.

Gary Bennett: Not so much in the scene itself, but I personally felt the need to do music with darker overtones than what I'm used to doing. Not that I don't love the stuff I've done with Kill Your Idols or any other bands I've been in, but I write things an awful lot heavier that I don't feel fit in with anything else I've worked on.

When KYI stopped touring six months a year and I found time to work on a side project, I knew Ron was the vocalist to work with. At the time it didn't matter who was playing drums or bass...it was just me and Ron, bouncing ideas off each other until it gelled. That's just from the musical perspective. Lyrically, I knew it should be dark, but not Metal--that's where Ron came in.

Ron Grimaldi: There was no mindset. We would talk about bands like Cryptic Slaughter, Broken Bones, The Accused, Attitude Adjustment, etc., and thought it would be somewhat in that vein, but it didn't turn out that way at all. Once we started playing, we just started doing our own thing, which is a mix of all the Punk/Hardcore Metal stuff we grew up on but without sounding like a particular band/scene. As for the lyrics, I write all of them and it's my view of the world right now. I see this as a very unique/scary time in the world. I can't state enough how scared I am of our future if we continue to live the way we do as Americans, and what's done in our name with our tax dollars and military through our foreign policy.

UTV: From D-Beat to Scandinavian Hardcore Punk and mid-tempo metallic crunch, there seem to be an amalgam of styles that contribute to the overall feel of the new full-length. What, in your own words, were the primary influences that went into the rather diverse sound the band initially cultivated? Has this changed over time?

Gary Bennett: For me, it was stuff I've always been into: Sheer Terror, Celtic Frost, Motorhead, Sabbath, The Accused, Godflesh, Entombed, Disassociate...and then I got into bands like Disfear and Skit System, Caustic Christ. The latter-mentioned bands made me want to do the darker stuff a bit more, but I didn't want to copy their sound--I wanted to try to be somewhat original, new. I definitely like the fact that we don't really sound like any other bands, even though we wear our influences on our sleeves, if that makes any sense.

Ron Grimaldi: Too many to list. All the bands he listed, plus for me, all the old peace punk stuff-Conflict, Crass, Icons of Filth etc.-NYHC, and '80's underground Metal .

UTV: Deathcycle features past and present members of Kill Your Idols--to what degree do you see this band as a side project peripheral to that long-running outfit? Is Deathcycle more of a full-time band at this point? To what degree--if any--do you feel that the band complements that other established entity?

Gary Bennett: When Andy [West, vocalist] and I started Kill Your Idols, Ron was our drummer and our co-songwriter for a few tunes. Even now he still writes and performs with us on vocals for a few songs. Ron wasn't the type of drummer we needed, so he gracefully left. When we formed Deathcycle, Ron also played drums again just to write and record the demo...even now he still gets behind the skins to help come up with new songs. I see Deathcycle as a long-running band. Kill Your Idols is a long-running band. Neither band is full-time; we can't commit to extensive touring like we used to do. We stay together to play whenever and wherever we can, and continue to create and stay creative. Deathcycle did, in fact, start off as a side project and has evolved into what it is, and I wouldn't change it. I'm happy people appreciate new ideas and that I'm still capable of being creative with myself and others who are equally as creative. Kill Your Idols will be around as long as we can continue to do it--there is no competition between the two [bands]. All involved are lifelong friends and we're a family of bands. I'm just happy to still be playing. I always want to play, no matter what I'm doing in my personal life.

Ron Grimaldi: We're both fully productive part-time bands. We're all the best of friends, and even though the family tree is a bit incestuous it's two totally different bands. We share a practice space, van, equipment and look out for each other anyway we can.

UTV: Do you view Deathcycle as an overtly political band? If so, why? Is there a political consensus within the group that has been reflected on the band's releases and DIY ethic thus far?

Gary Bennett: Punk/Hardcore should be at least somewhat political and social. It should be total rebellion, even if it's just angry songs about the jocks in your school. With what's going on in the world today, bands should take advantage of this forum to speak their minds and inform people who are just getting into this for the first time about issues they may want to try and do something about. We are almost totally DIY, and we wouldn't do it any other way.

Ron Grimaldi: Yeah, I'd say we are. My lyrics are definitely overtly political, but not to a party line; they are songs of freedom, resistance and rebellion against the conditioned way of living that's shoved down our throats. I'm definitely the most political of the band, but Gary and Paul [Delaney, bass] share my sentiments. Our drummer, John [LaFata], is not political at all. As for why we're political? I won't just sit by and write about meaningless bullshit when there are so many things going on in the world right now that are either ignored or slanted by the media and the establishment in this country.

UTV: On that note, I was wondering if you might elaborate on the impetus behind some of the more politically-oriented songs on the new record like "No RNC In NYC" and "O Say Can You See"...

Ron Grimaldi: "No RNC In NYC" was about the week-long protests of the Republican National Convention. I went every day and almost got arrested several times. I saw pigs acting like pigs, and following me and threatening me. I generally saw firsthand that we DON'T have all the freedoms that this country loves to brag about. This country is built on dissent, and it's in our Constitution, but if you dare to actually act out in a way that they don't approve of you will be harassed or arrested for using your First Amendment rights. "O Say Can You See " is about how the US constantly invades other countries for a combination of reasons without justification. Our quest for oil and water-water is the most coveted natural resource after oil--combined with our desire to maintain our standard of living here and have proper military positioning in the Middle East--have turned us into an empire. It's up to us to be the kind of country we SHOULD be, and not one that's universally feared for being the bullies of the world.

UTV: A decidedly anti-religious bent is also voiced on songs like "God," "Suffer," and "Religion Is Mind Control" off the new full-length. What were the principal beliefs, observations and personal experiences that spurred such sentiments? Are they the product of a certain kind of upbringing?

Ron Grimaldi: I grew up in a middle class Catholic family; I rebelled against it very early on. I think all organized religion is a way of taking away peoples' individuality and to try to instill a strict, unnatural code of beliefs into people through fear. "Hypochristian" is about the blatant hypocrisy of having a Christian president who attacks other countries with preemptive strikes based on lies and propaganda... and who also put hundreds to death as governor of Texas with the death penalty. Who would Jesus bomb, George? "God" is about the fact that the majority of wars started in the world are fought by people defending their religion and their god. If the world was filled with people who had no religious ties--just their own personal spiritual base--we wouldn't have a lot of the senseless violence we have today in the world.

UTV: Does the band feel a willingness to align themselves with a particular sub-set of Hardcore/Punk--DIY Hardcore/ Crustcore, Hardcore, Metalcore, etc?

Gary Bennett: I like to think we fit in well with any Hardcore/Punk type show, even some underground Metal. I think if you're into the UNDERGROUND scene as a whole, you would like us.

Ron Grimaldi: I don't feel any willingness to align us with any scene, but I agree with Gary--we just do our thing, by our own ideals. I like aspects of all of those scenes, but I don't think we're the poster boys for any of them. I do consider us a DIY band, though--everything we've done has been with friends, labels and bands that all come from the underground Hardcore/Punk scene.

UTV: Speak a bit about the new record; are you happy with the finished product? How do you feel the band has progressed since the first 7" release?

Gary Bennett: I couldn't be happier with the new release on Chainsaw Safety. Will Tarrant [label owner] has been a supporter of this band from day one. Mike Hill did an awesome job recording and producing it. Sonically, it's raw and untamed in a way that reminds us of a lot of the records we own. I feel we have definitely progressed since our 7" days in the sense that we've had several different members come and go, and each left an influence on the band in some way. But, I feel we've reached our goal in the fact that we've found a trademark sound, finally.

On the 7", many reviewers compared the sound to Kill Your Idols, which is fine. But, I planned for it to not sound like anything I had done yet, so I'm happy the record is set apart from Kill Your Idols...what would be the point of doing another band?

Ron Grimaldi: I'm happy with it. Mike Hill did a great job, I love the artwork that Ryan [Patterson] and Tommy Corrigan did, and think the record reflects us pretty well. We've progressed a lot since the 7", but have picked up some stuff from people who aren't in the band anymore, like Mike D. and Matt [Van Cura]. They both wrote a few of the songs and brought in influences that have stayed with us even though they aren't in the band anymore.

UTV: What is your view of the current state of Hardcore and Punk? Some of your rather caustic lyrics question the authenticity of aspects of the scene, and seem to imply that the members of the band feel less of an affinity with it today than they did years ago. Is this the case, and if so, why?

Gary Bennett: Punk/Hardcore has lost its rebellious qualities in many ways. Many involved are in this for the wrong reasons. I guess you can't tell people what to do and what to like, but it's disheartening to see this scene exploited...it sounds so repetitious, but every year I'm amazed that it gets more and more watered down each time. I feel like I'm kicking a dead horse, but I know I'm not alone in these feelings anyway.

Ron Grimaldi: I hate what I see for the most part; Punk used to constantly evolve, and now it's just stagnant . It's become everything it wasn't. It started as fresh, new, cutting edge, exciting and different--now it's just 10 little separate sub genres with little progression in any way. We aren't the most original band in the world, but at least we don't clone anyone. It's been co-opted by the mainstream music business and the fashion world, it's a parody of what it used to be, for the most part. But, the spirit is alive in basements, VFWs, squats and small clubs all over the world with a much more grassroots business sense and ethic.

UTV: What have been some noteworthy bands and records you have been listening to of late that haven't been getting enough recognition?

Gary Bennett: Sick of Talk, Celebrity Murders, Splitting Headache, Caustic Christ, Municipal Waste, Disnihl... as far as veteran bands go, the new Sick of it all crushes. It amazes me that after 20 years, they still got it. Warhammer and Ghoul. Victims. Wolf Brigade.

Ron Grimaldi: All of the above plus Thoughtcrime-the best punk band in New York-Human Bastard, Slumlords, Regulations, Unearthly Trance...

UTV: What can we expect from Deathcycle in the near future in terms of releases and touring?

Gary Bennett: We're currently writing new stuff for a split 7" with Battle Royal from Germany, another awesome current band, as well as a possible new full-length, eventually. We're gonna try to get the 7" recordings and demos released all on one CD full-length discography type thing one day. As far as touring, we can't do much, but we have plans to play the Heist Fest in Chicago this summer, as well as some more Tri-State area dates.

Maybe one day we can make it to Europe or Cali, but for now, we take what we can do realistically. It's hard to balance family life with our music, but I'm happy I get to do as much as I do--many people aren't so lucky as we are.

Ron Grimaldi: Maybe a split with Disnihil too somewhere down the road, and playing as many shows as possible...

UTV: Any closing comments?

Gary Bennett: Make your own decisions, finish your own way. No matter what they tell you, set your own pace...one-two, one-two, three four!

Ron Grimaldi: Use your voice, stand up for what's left of our freedom in this country, and try to stay positive in this negative society we've built. X

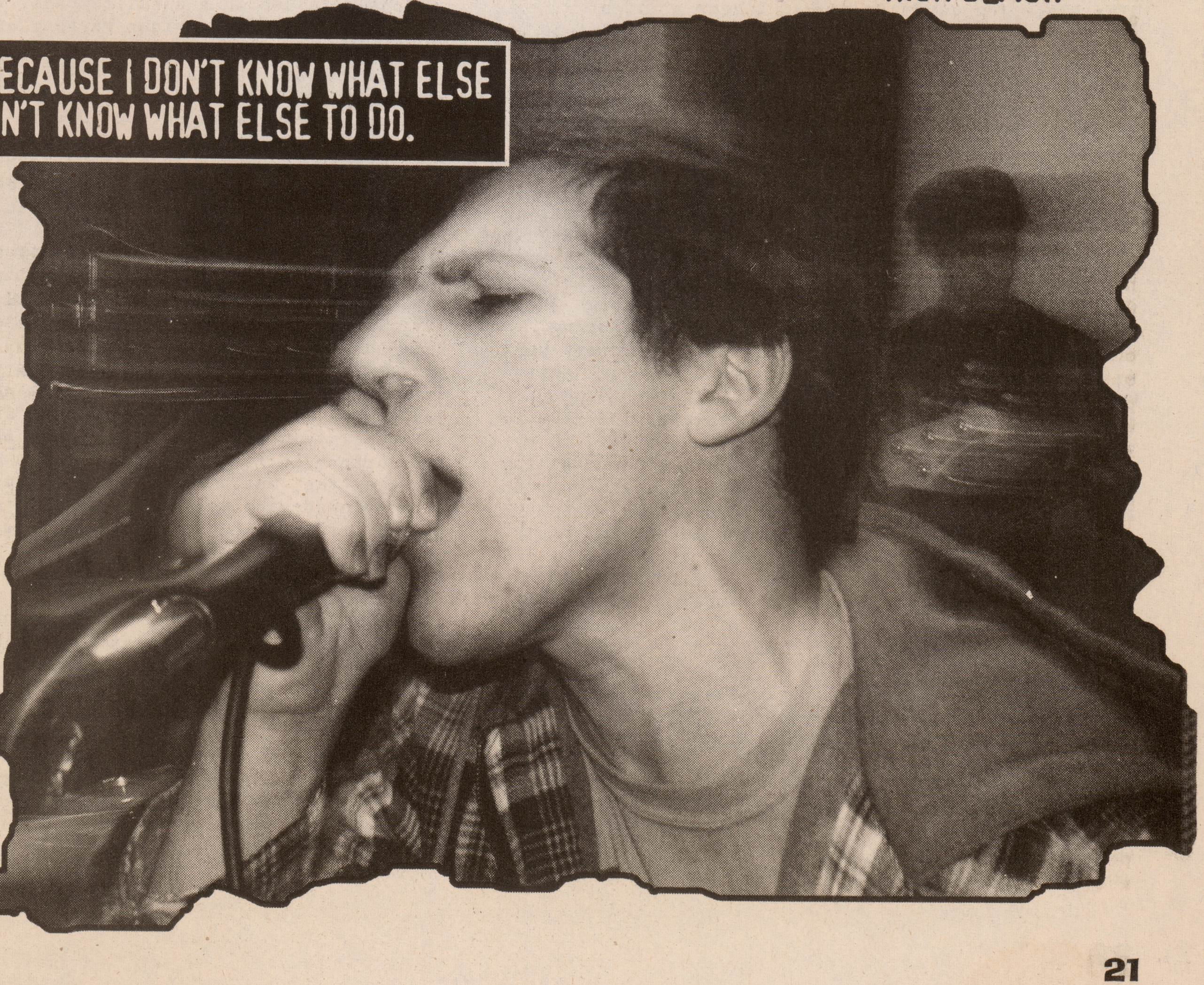
WWW.CHAINSAWSAFETYRECORDS.COM

Long Island's Divider is part Hardcore, part eardrum-shattering nightmare. On the band's debut EP, **At Twilight**, [Shock Value] guitars stab, puncture and mutilate while vocalist Tym Barash howls over a bone-rattling rhythm section that helps conjure images of ecological disaster, economic exploitation and societal impotence. Tym and I discussed the band, his record label and--as citizens of Rome probably did in **that** empire's last days--Italian food.

DIVIDER

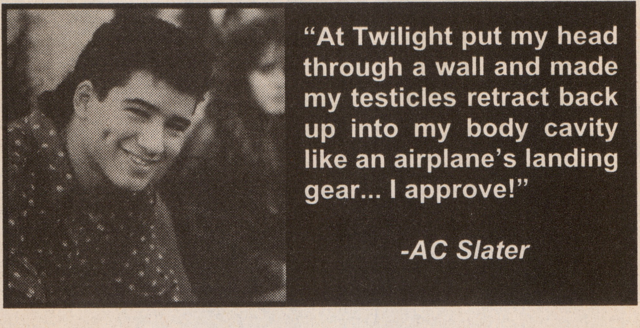
RICH BLACK

I'M ANGRY BECAUSE I DON'T KNOW WHAT ELSE TO BE--I DON'T KNOW WHAT ELSE TO DO.



Under the Volcano: Where does the name Divider come from? How'd the band come about?
Tym Barash: Well, it all started 10 years ago when we were residents in a Swedish orphanage right outside of Stockholm. To make a long story short, a mysterious stranger came into town one day and butchered most of the people who lived there and divided us up and sent us to different parts of the world. We eventually found each other and started this band to send secret messages about our hatred for this monstrous "Divider, " as we referred to him...

Actually Matt [McNally, guitar] and I were driving to practice one day and we still hadn't figured out a name, so while we were driving on the Southern State [Parkway]. I started yelling out anything I saw: "tree," "road," "car," "sky, " "bush, " "concrete," "DIVIDER! " and we settled on Divider that night. Anthony [Fusco, guitar] and Carl [Yarsinke, drums] used to be in a Metal band a few years ago, broke up, started a new band and eventually added Matt to the lineup, that band fell apart too, and they started writing new songs. One night at my infamous trash heap/party house, The Flo, Matt drunkenly asked me to come down to practice to try out. I came down and things clicked right away, we tried our friend Z for bass, but he was busy all the time, so we tried out Matt's good friend James [Morgan] and we had our current lineup. Everyone was sick of their old bands that never did anything, so we just practiced and practiced and planned for tour, which seems to be paying off as we're going away for most of this summer.



"At Twilight put my head through a wall and made my testicles retract back up into my body cavity like an airplane's landing gear... I approve!"

-AC Slater

UTV: Listening to *At Twilight*, I hear a lot of different extreme musical styles bring thrown into the mix, from AC to Dillinger Escape Plan, to Converge. Am I on target?
Tym Barash: By AC I assume you mean AC Slater [Mario Lopez's character on *Saved By the Bell*], and although I can't speak for the rest of the band, he has been a great influence on my life. I can only hope he would approve of our new record. A lot of the musical tastes in the band are on opposite sides of the spectrum, so much so that we haven't ever been able to decide on any songs to cover. In terms of bands being direct influences on us, there's never any talk of, "Let's try to write this song more like _____. " The songs just come out naturally. Honestly, the dialogue during writing is, "Yo, on this one... after that crazy part we have, we should like... put some more crazy shit, but fast.... yeah." After trying to listen to *At Twilight* objectively--which, unfortunately, I have to try and do since I'm the label dude and I have to write descriptions and all that bullshit--I've been telling people that we sort of have a sound somewhere between As the Sun Sets and Converge, but more chaotic with some more At the Gates-esque Thrash Metal fast parts. Really, I don't think that describes it at all... I'd say your comparisons to Dillinger and Converge land us somewhere in the ballpark of what the music we're playing is, but we also do a lot of shit--for better or for worse--that you'd never find on any of their records.
UTV: For some reason, I think AC Slater would approve. You recorded *At Twilight* at God City with Kurt Ballou. Was recording with someone who actually influenced your music intimidating, or a relief? What expertise do you feel Kurt brought to the table for your band that other producers wouldn't have?
Tym Barash: Honestly, I was surprised that he actually wanted to record us. He has a policy of only recording bands that he's into, and when I found out we could go there I was beyond stoked. Getting there, we were a little nervous; at least I was. At first it was intimidating for me, but he's an awesome guy and things went smoothly after we got to know each other. Towards the end of the session we would just waste hours talking about food, foreign countries, or hilarious internet videos--especially the *World of Warcraft* funeral. Kurt definitely has his shit together--everything about recording was awesome, he knew exactly how to make things sound the way we wanted, and we're all happy with how it came out. He's probably the best engineer for the style of music we're playing--whatever that may be--and I don't think we'd ever record anywhere else, unless for some reason we couldn't go to God City.
UTV: You seem to have a few different vocal styles, all which seem to serve the band equally well...for instance, there's a Death Metal-style growl, a more traditional Hardcore vocal, and, at points, it's more traditional singing. How'd you first realize your vocals had this flexibility? And, how'd you end up mixing vocal styles?
Tym Barash: Well, I was always interested in singing since I was really young. I did chorus, and was even in the choir at my church before I wised up to the whole religion thing. I was always able to manipulate my voice to sound like other singers, and with Divider, I just use the voices I think best fit the music/songs. At practice it pretty much comes naturally--which type of vocals to use in a specific part. There will definitely be an even wider variety of vocals on the full-length.
UTV: As a band, the music itself is pretty chaotic, but on songs like "At Twilight" there are these strangely hypnotic guitar passages. Be honest--someone in the band is a Stone Roses fan, right?
Tym Barash: If anyone is a Stone Roses fan, it'd be Anthony, but I can't really confirm or deny if he is.
UTV: Are the band members schooled in music, or are they self-taught?
Tym Barash: I'd have to say most--if not all-of the band members are self-taught, except for some basic vocal training in high school and all that.
UTV: To say that your lyrics--which touch on themes from the environment, to agnosticism, to being a target market for corporations--come across as angry would be an understatement. No disrepect intended, but aren't you a group of semi-privileged kids from the suburbs? What could you possibly be so angry about?
Tym Barash: In the more recent years of my life I've realized that wealthy or poor, privileged or impoverished, the world is full of problems. Different members of the band come from different economic backgrounds, but no matter what your situation is, you should be outraged at what's going on. Our country is fucking falling apart and taking the rest of the world with it. Our leaders have forsaken human rights for personal profit and corporate greed. Our rivers are polluted, our skies full of smog, and the great "myth" of global warming is creeping up behind us, surely to be one of the worst problems for our children's generation--assuming we don't kill each other in some other fashion first. I think anyone who opens their eyes from the coma-like apathetic state of mind that infects our country will realize how fucked we are.

So, I guess I'm angry because I don't know what else to be--I don't know what else to do. I make personal choices in my life to try and minimize the negative effect we're all having on the world. Will screaming my head off about all this shit make the world a better place? Will touring across the country burning up fossil fuels all the way do anything positive? The truth is I don't know... but I'm angry most of the time, and I'm sure as fuck going to try and do something.

UTV: Tell me a little bit about the song "Malled "...

Tym Barash: The title refers to the disgusting feeling I get in the pit of my stomach every time I enter one of these insanely stupid establishments. There are a million stores and sales people trying to get your money and bothering you, I really don't see why anyone likes to go to malls in general. The song is about that to a degree, and how teenagers are targeted as hoodlums and shoplifters by the same companies that target them as a never-ending source of demand for useless consumer products. The funny thing is that the mindless store managers and employees who follow us around trying to catch us stealing are being stolen from by the companies they're working for. To quote Bucket Full of Teeth, "If you're not stealing from your job you're a fucking idiot. Every hour on your payslip, every hour of your labor is something your employer stole from you. Your work is someone else's profit. " I don't understand why people care about their $10 an hour job--how they could get brainwashed into thinking the company they work for is helping them out in some way, or how could they feel responsible to return the favor?

UTV: *At Twilight* is being released on your own label, Shock Value Records. How long have you been doing the label? What else have you released? If the label has a certain direction--musical, political or spiritual--what would it be?

Tym Barash: Well, maybe a little more than three years ago I started doing a show/mailorder distro. After a few months I decided to put out a comp with the help of my friend Alice, who does Viva la Vinyl Records. Both of us sort of lost interest, and I decided to ask Ed Gein if I could put out their demo on vinyl. Before that project came to be I did an 11" for Caught In the Fall and a 7" for Newgenics. I finally got things figured out with the Ed Gein release, and it came out as the *It's A Shame □Demo* LP. I was stoked on putting out records at that point, and put out a good amount of records in a relatively short amount of time. One of my favorite releases I've done--which also happens to be the most costly/time consuming--is the Back When *We Sang As Ghosts* CD/2XLP. I've also done a bunch of records for Towers, They and the Children, The Exelar, Joshua Fit For Battle, Toru Okada, and some others. Shock Value is really just focused on putting out innovative and creative bands. Most of my releases end up being of the heavy/extreme music persuasion, but I'm open to anything that's pushing the boundaries of their respective genres. Actually, as I'm writing this, I'm also trying to come up with an alias for an exclusively New York-based imprint I'm starting soon. The first release will be for Queens/Long Island D-Beat/Sludge band Disnihil. I just love a lot of the music that's coming out of Long Island and the rest of the state, and hopefully with this imprint I'll be able to document a lot of bands that are overlooked because they don't tour.

UTV: It seems that in the last five years or so, Long Island has spawned a whole new crop of Hardcore bands, many of them more Metal-influenced...Anterrabae, Crime In Stereo, Alove For Enemies, Invade, This Is Hell...are these current bands making an effort to work together and help each other out, is it a competition, or are bands just aware of each other but not really in touch? I remember a time in the early/mid '90s when bands seemed to hook each other up to get records out, tour, and maybe even share members. For Divider, what's the local scene like right now?

Tym Barash: It's a weird situation on Long Island, to be honest. I LOVE Long Island Hardcore. I love going to shows here, but for the most part any band that doesn't fit into either the Hardcore scene-Crime In Stereo, Take My Chances, Kill Your Idols, etc.--or the Mosh Metal scene are overlooked. As a band, we mostly play with Hardcore bands, as those are the shows that I most often go to and I'm friends with a lot of the bands/promoters. It's always a good time, but diversity at shows in recent years has been shunned; it's a bummer. On the other side of the coin, we haven't really played any shows in the Metal scene for Long Island. Unfortunately, almost all the Metal shows on Long Island are "pay to play," which means a band will have to sell and pay for anywhere from 20 to 100 tickets just to play with some touring bands. Obviously this practice is bullshit, and as a band we don't support it, so we don't even get to play with our friends' Metal bands when they come through Long Island.

There 's definitely a large group of bands that see Hardcore--or music in general--as a competition. You will find most of these bands making endless internet bulletins, sending out stupid glossy photo-filled press packets, and entering a thousands contests to play shitty fests. Besides the obvious I just mentioned, there also some sneaky ones in the Hardcore scene that just try to become friends with every band and ultimately fuck people over to get where they want. There is also a huge number of great bands who just want to have fun and help each other out, like Crime In Stereo, who's always taking out smaller Long Island bands on tours.

UTV: You've self-booked tours in the past, and are going out again shortly, correct? Where have you gone, and where do you plan to go this time? What are you looking forward to most in the coming months, whether it be for the band, the label, or yourself personally?

Tym Barash: Actually I've only helped book tours for bands on my label before, but I've never been out with my own band yet-the other dudes in the band have, though. We're leaving June 21 and we're heading out to Wisconsin, then back down the East Coast, out to Omaha, Nebraska, heading southeast and back up the East Coast to Long Island--it's zig zag tour '06. We're going out with Back When, so it should be fun times all around. After that, one of our friend's bands might be taking us out for most of August, but it's still up in the air. I think we're all looking forward to getting off Long Island for a while, seeing the country, and playing a ton of rad shows.

For the the label, I'm psyched on our CD/12 " coming out on time, and excited for the They and the Children/Towers 7" and Ed Gein LP repress coming out in a few months.

Personally, I'm stoked to go out on my first tour, see a ton of my out of state friends who I haven't seen in a long time, and to lose all my hard earned pizza delivery money on the road.

UTV: In closing, how much does a baked ziti dinner with garlic bread cost these days?

Tym Barash: Ugh. I think it's like $8.75 for the dinner and $3 for the garlic bread. I should know, as I've been a delivery guy for over two years for a pizza place. I still hate baked ziti and most cheese, but garlic bread is pretty sweet. If you plan on ordering after reading this, I strongly suggest you--and all the readers out there--tip your delivery guy well, because you don't want to fuck with a disgruntled pizza delivery technician. The tip's not included, and they never pay for gas! X

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I SCREAM RECORDS

MYK

I've always felt that going back and finding out the history behind the music you listen to is important. Whether it be to find out about a band's beginnings, the background of its members, or what bands the members listened to growing up, it's all important to me. There are a lot of bands I never would have listened to for the first time if I hadn't read their names in the thanks list on Agnostic Front's *Cause For Alarm*. So, nowadays, if a label re-releases an old album or puts out something on CD that was only previously available on vinyl, I instinctively check out that label. When I received Maximum Penalty's *'89 Demo and East Side Story* CD, I had to find out who put it out. I Scream--a Belgian label that's recently opened a US office--released it, as well as records by Stars and Stripes, Slapshot and Beowulf. Wanting to find out more about I Scream, I asked label founder/owner Laurens Kusters to answer some questions. Hopefully, this will help a kid discover some bands the way Agnostic Front helped me.

Under the Volcano: Can you please tell me how the label was formed?
Laurens Kusters: I started I Scream Records in 1994. I kind of grew up in the music/publishing business, so this was already a passion for a long time. I worked at some companies, but musically [they weren't] really my thing. At the time I was playing with my band, Deviate, and being into Punk/Hardcore and combining this with my knowledge and love for the music industry I just decided to start up label, first for the release of Deviate records, but soon a lot of European bands joined as well...

Deviate [in addition to nine CDs on I Scream] did releases in Japan through Roadrunner-'cause the band was huge there--and also recorded a live record there. In December 2004 we played our last show in Brussels--in the same venue where we record all the *Resistance Tour* DVDs--and we're releasing this show on DVD later this year.
UTV: How did you go about acquiring the rights to release the Maximum Penalty *Demo '89 and East Side Story* re-issue?
Laurens Kusters: Jimmy Williams [singer, Maximum Penalty] has been a very close friend of mine for many years. Two years ago we decided to do some classic re-releases and since the Maximum Penalty demo was a collector's item sold out for years, we figured this would fit great. Jimmy received all the rights for *East Side Story* back from the previous labels, and we decided to combine those. Maximum Penalty is preparing a brand new record to be released in early 2007. Hopefully the new kids in the scene will pick this re-release up and will also get to know Maximum Penalty for what they were doing in the late '80s and early '90s.
UTV: It seems like there is a lot of old New York bands on your roster. Is the draw for these bands still as big in Europe as it once was?
Laurens Kusters: There are a few reasons for this. First of all, we've been very close--friendships--with a lot of New York City bands over the years. Secondly, off course, because in Europe the NYHC is pretty big. This scene has been a basis for so many bands of today, new and old. Great bands like Madball, Agnostic Front.... too many to mention... have a great following in Europe, I guess maybe even bigger there then here in the USA.
UTV: You list a band named Uppercut on your roster. This isn't the same band that's on Blackout Records is it?
Laurens Kusters: No, it isn't. Our Uppercut is a band from Holland which was founded in 1995. This is one of our local European signings.
UTV: Beowulf is also a new re-issue you're doing. How did that come about?
Laurens Kusters: It just kind of happened by accident. Dale [Henderson], singer and leader of the band, got in touch with us. We talked about the idea, and a few months later *The Re-Releases* were out in the stores. Once again, just like all the other re-issues, young kids need to know these guys. These guys have done so much for the West Coast scene at the moment in time, a great mix of Crossover. Beowulf is also one of the bands currently recording a brand new record which should be out later this year.
UTV: You do releases by a lot of bands that are on other labels here in the US, like Death Threat and Slapshot. Do you ever find this to be a problem?

Laurens Kusters: In the course of the years we've worked with so many labels in the US, them licensing records from us, and we licensing records from them. The Death Threat record was licensed from Triple Crown Records, just like we license other releases for Europe from Thorp Records [Blood For Blood, Ramallah]. The other way around, we've licensed records from our signings out to US labels for the US--this before we opened our office here in Los Angeles. Bridge Nine did Slapshot from us, Victory Records did Stigmata, Backfire, GMM Records did Agnostic Front and Discipline, and Triple Crown did our *Worldwide Tribute to the Real Oi* series. These are all product I Scream Records has signed for the world.

UTV: What does the label look for in a band?

Laurens Kusters: We look for hard working bands who are ready to tour like crazy. This is still the best promo, in my opinion.

UTV: Tell me about the *East Pak Resistance Tour* DVD series. You're up to *Volume 3*?

Laurens Kusters: The *Eastpak Resistance Tour* was a tour we started in 2001 together with Eastpak [www.eastpak.com], a real cool backpack brand in Europe--who are now taking over the USA as well.

The first tour in 2001 wasn't really big-small clubs, but it set the grounds for what has become one of the biggest indoor festival tours in Europe. When we did the second tour in 2002, we decided the shoot the show in Brussels--where it's filmed every year now--to release a DVD. This first release featured Biohazard, Agnostic Front, Hatebreed and lots more. It was an amazing success 'cause for the first time kids had a live compilation DVD. Since the total shooting was done through the MTV people in Europe, it set the first step for an amazingly successful DVD series. This year we're releasing *Volume 3*, which features Sick of It All, 7 Seconds, Walls of Jericho, Slapshot and lots more.

UTV: Tell me about some of the European bands that you're releasing new albums by and who would they appeal to?

Laurens Kusters: Seventy percent of our European bands will not--right away--be released in the US. Obviously they're all available through our web-store and great companies such as Revelation Records. Releasing European bands in the USA only works if they'll tour to back the release. European priority releases for us are: Discipline; one of the leading Streetcore bands with a huge following. These guys are amazing and will appeal to fans of Dropkick Murphys, Social Distortion and The Business. Some other bands are Convict, a Rock Pop act, and bands like Length of Time for the fans of Metalcore.

On June sixth we're releasing two European bands here in the US, called Janez Detd-Punk Rock for kids who are into Fall Out Boy or Matchbook Romance--and a band from Holland called Heideroosjes; these guys are signed to Epitaph in Europe, and play straight up Punk Rock.

In August 2006 we're releasing a split CD with Mercy Killers--who've signed to Hellcat--and one of our EU bands called Enemy Rose. These guys will appeal to the US kids for Punk/Rock n' Roll. The *Eastpak Resistance Tour* DVD series always features at least one or two EU bands which all of you should check out as well.

On www.iscreamrecords.com you'll find additional free MP3s and all of our bands on either the ISR webTV or the ISR radio station. It's all free, so check 'em out.

UTV: What is U Scream records?

Laurens Kusters: I Scream is growing so fast that we had the feeling we couldn't invest time in the new and upcoming bands anymore. This is why we started U Scream Records. This is one of our sub-labels to release the new breed of bands and give them distribution and promo through the I Scream channels. We [first released] young bands when we started in the mid '90s, and wanted to do something in return for these bands now that I Scream Records is bigger. This is a real nice set-up for people to discover the new bands.

UTV: How did a new Stars and Stripes album come about?

Laurens Kusters: Choke from Slapshot is the founder and singer of Stars and Stripes, and when we started talking about signing Slapshot--for *Digital Warfare*--Choke asked us if we would want to release a new Stars and Stripes record as well. Of course we jumped on this right away, since Stars and Stripes is--or was--one of the only original Oi/Streetcore bands.

UTV: What other classic re-issues can we look forward to going into the future?

Laurens Kusters: We're doing Wrecking Crew, *Balance of Terror*, Token Entry *Jawbird* and *Weight of the World*, various artists *Free For All* live at CBGB, and we're releasing Darkbuster from Boston as well. More cool stuff to be announced later. X

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Forged from the smoldering ashes of legendary cult Hardcore bands such as Bread and Circuits, Yaphet Kotto and Drunkhorse, California-based Saviours has unleashed some of the best, riff-ripping British-influenced Metal since... well, the original thing. Saviours' brand new full-length **Crucifire**, on the cutting edge Hardcore label Level Plane, is a fiery homage of sorts to bands like Venom, Bathory and heck even good old Black Sabbath. And now, dear reader, you get to find out how this can all happen in 2006 and still fucking rule like it was 1980. Vocalist/guitarist Austin Barber answered my questions.

SAVIOURS

MIKE ANDRIANI

Under the Volcano: Chances are, Hardcore fanatics are familiar with all of your previous projects such as Yaphet Kotto, Bread and Circuits and Drunkhorse, but for our readers not in the know please introduce Saviours to our readers and give a brief history.

Austin Barber: Saviours started in the summer of 2004 from an idea Scott [Batiste, drums] and I had to make a gnarly heavy band that would slay all of the shitty music going on. I went on a vision quest and Scott formed the band. It all came together and a month later we hit the road. A couple months later we recorded *Warship*.

UTV: After one listen to *Crucifire*, it's obvious that the influences come from late '70's and early '80's Metal like Venom, Bathory and early Iron Maiden, which tells me that Saviours stems from an early love of the Metal genre. Being that members of Saviours have all been apart of some well-respected Hardcore bands, what prompted this project to find itself more rooted in the Metal genre?

Austin Barber: Saviours are just some dudes playing music and doing whatever the fuck they want to do--we're just writing songs and making music. Saviours just is--there's no premeditated idea behind the band.

UTV: There seems to be quite the resurgence of popularity surrounding the world of Metal, and it seems that every aspect of the genre is a part of the limelight, whether it's the mass popularity of traditional Thrash Metal bands like Municipal Waste or bands within Hardcore adorning Metal influences more visibly, new Metal magazines sprouting up or even classic bands reliving some of their past glory by filling out venues in record numbers. Metal is, with a doubt making a comeback. What do you think that the current trend of success can be attributed to? And, additionally, why do you think it seemed to be a dead horse for awhile?

Austin Barber: Metal started in the '70s with bands like Deep Purple, went on to NWOBHM in the late '70s and early '80s, thrashy shit in the '80s, Death Metal sort of shit in the late '80s and '90s, and Black Metal really came to the forefront over the last decade and a half. Metal has reverted back to some Sabbath type of shit now--that's where I see Metal now. So, I don't really think it went anywhere, however the awful influence of Hardcore in Metal over the last 10 years has been fucking wretched, so I suppose I understand the current trend of Metal being popular again when that's accounted for. Music-Metal especially--has been taken to the extreme and it kind of just got as gnarly as it could get. Now bands are just experimenting with old sounds while living today, and their past influences are still there. It's strange, and who knows where it's going to go next?

UTV: In terms of touring and playing shows, how is Saviours going about the booking process? Are you finding yourselves playing the Metal show circuit, or are you utilizing the DIY Hardcore network for shows?

Austin Barber: For the first year Scott did all of our booking; now we have our bro Zad do it for us. During that first year we didn't play a lot of Metal shows-- I can't really think of a lot of Metal bands that we could realistically play with, or would want to play with. We've been having a good fucking time playing shows with our friends' bands--Metal or whatever--and that's where we're at. We just want to have a good time, whether it's larger venues or all ages spaces, or whatever. So, yes we use both methods and go with whatever has greater appeal.

UTV: In all of my experiences Metal fans seem to be fickle when it comes to how the genre is handled. How has the Metal scene been responding to Saviours, considering that the members have an established history within the Hardcore community? And to flip the question a bit, has the Hardcore scene responded?

Austin Barber: I can't blame all these metalheads for being all butthurt about our band because I'm the same way about my Metal--I'm protective of it and wary of outsiders. But these fucks don't know us--we're all really good dudes, just doing what the fuck we want to do, and you can't fuck with that. I think that the few amount of people that have some sort of issue with our band would change their mind if they knew us, or saw us play. The punk community has been extremely supportive of the band; I think all those people are just happy to see people progressing. It's rad because a lot of the time people get pissed or jealous when they watch other people progressing when they're doing the same tired shit.

UTV: To record *Crucifire* you went with Tim Green, who's very well known in the world of discordant Post Punk by manning the controls for landmark bands like The Melvins, Unwound and The Fucking Champs. What was recording with him like, and what was the impetus for selecting him as an engineer?

Austin Barber: Recording with Tim is the raddest, way casual. He understands what we're doing and knows how to get it done. He's our buddy, so it's really comfortable at his house/studio, and he is just on point. His room sounds great, and he gets the best fucking guitar tone.

UTV: Not to detract too much from Saviours, but what's the official status of Yaphet Kotto these days? People tend to say lots of things, and usually those things aren't even close to the truth.

Austin Barber: Rest In Piss, that band is dead as fuck.

UTV: Getting back to Saviours, I have to hand it you guys as well as Greg [Drudy] over at Level Plane for doing a great job of getting the buzz going on the band with the release of the *Warship* EP that came out late last year. Being a greedy listener I wanted more, so I found myself playing the three tracks over and over, so in a way it really served as primer of what was to come and seemed to really help create a buzz about Saviours. Was this deliberate, and if so, why? Or, was the EP just a means of documenting the band's beginnings?

Austin Barber: It wasn't deliberate; we just wanted to start doing shit ASAP, writing and recording songs and hitting the road. Greg did a killer job along with Curran [Reynolds, publicist] and I think the band is coming along in a very natural and organic way--not to sound like a hippy or anything--but things have just been flowing for us. To us, *Warship* is kind of like a demo--we were just starting to figure out what we wanted to do. *Crucifire*, on the other hand, is right where we want to be, and we're all very proud of that record.

UTV: How important is the satanic visual and lyric imagery to Saviours? And, is the imagery just tongue in check or homage of sorts to Metal's past? **Austin Barber:** It's whatever you want it to be. I just write, and I happen to write about Satan and shit, none of this is premeditated. I've just hated Christians my whole life and feel like I've always been the opposition, and my views are continuing to fruit. It ain't tongue in cheek; if anything, the shit just looks rad. I like the way occult images look, and I've always really identified with it. Like I said before, we're just making it happen.

UTV: I'm assuming that *Crucifire* found a home on Level Plane due to years of networking through the Hardcore scene. With that being said, would Saviours ever work with a label that is more synonymous with Metal?

Austin Barber: Absolutely. However, Greg has done really well by us thus far. We just want to work with people that are our friends, and that we know we trust.

UTV: It seems many bands that offshoot from other established bands end up taking off in high fashion with lots of potential, but tend to get lost in the shuffle after a release or two. With the great promise shown on *Warship* and *Crucifire*, is Saviours in this for the long haul?

Austin Barber: Fuck yeah. I just want to keep progressing. We will not let anything hold us back--we will do whatever the fuck we want, and if people dig it, killer.

UTV: Silly question time: If there was one classic Metal band that Saviours could play with, who would it be and why?

Austin Barber: Slayer in the early '80s. Listen to *Live Undead* or watch some old videos of that shit. That was the best of times for Metal, so fucking fun, nobody gave a shit.

UTV: What can fans expect to see from Saviours in the future?

Austin Barber: We start a summer tour July ninth with The Sword and roll with those guys from the West Coast to Chicago for the first three weeks, and then we're playing with Titan for a couple of weeks, then we hook up with Doomriders and Coliseum for the East Coast. So, we'll be supporting *Crucifire* this Summer and Fall, and writing some songs and making another record, and keeping touring and keeping up the good times. Thanks for the interview, man. X

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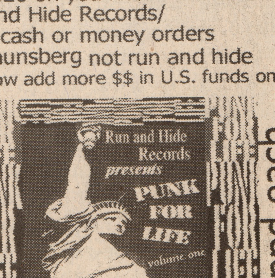
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Sick of it all

MIKE RAMEK

With a consistency and longevity rivaled by few bands in modern Hardcore, Sick of It All remains a force to be reckoned with after nearly two decades of activity. A lengthy repertoire of recordings and a knack for excellent live performances have garnered the group a considerable following spanning NYHC enthusiasts new and old alike. Refusing to succumb to the trappings of commercial Metal or slick Pop styling, on Death to Tyrants [Abacus] Sick of It All continue to deliver seething, fast-paced Hardcore to the masses with no sign of slowing down. I had the pleasure to ask bassist Craig Setari questions.

Under the Volcano: Please talk a bit about the new record *Death to Tyrants*. What was the impetus behind the record's title?

Craig Setari: I'm really happy with it; it's a reflection of the times, as seen through our eyes. Lyrically, we speak against corruption and subjugation.

UTV: To what degree--from a stylistic/lyrical/musical perspective--does this latest effort manifest a change for the band?

Craig Setari: I think the album is pretty intense, and as I said before, it's a reflection of today's world. The process was the same as always, so the change will be in how it's perceived.

UTV: Is there an underlying theme/political agenda that runs through aspects of this new record?

Craig Setari: Yeah...America has been hijacked. The current administration is fundamentally unAmerican and self-serving.

UTV: What was the band trying to capture this time around that proved distinct from past efforts?

Craig Setari: The energy of our live show on record. We've tried before, but this time we caught some of it [that energy].

UTV: Why the label change from Fat?

Craig Setari: Fat had no market presence. Great people, honest and fair, but we need ads in mags--lots of 'em.

UTV: Having grown up in the New York Hardcore scene, what have been the most dramatic changes/developments you've witnessed over the years--from the early 1980s to the present--in terms of its overall strength, including the variety of kids supporting the scene/ putting on shows, the bands playing, the venues, and general support network available?

Craig Setari: It seems now that fashion is everywhere--arrogance and a big ego is embraced and rewarded. Back in the day--so to speak--it was about the collective whole. Hardcore was a place to get away from the arrogance and ego of a "jock" mentality.

UTV: Has the degree of inter-scene conflict/divisiveness changed much over the years? If so, do you see such changes as positive or negative? Please elaborate.

Craig Setari: That type of thing is always present...New York vs. Boston in the mid '80s, now it's just got a different city vs. city.

UTV: Sick of It All had a somewhat widely-publicized feud with members of the bands Born Against and Rorschach some years ago, revolving around concepts of DIY ethics, major label success, etc. When you look back upon that period of time, how do you view it? Has your take on the particulars of that disagreement changed upon reflection? To what degree has your perspective on that conflict shifted over the years?

Craig Setari: It's a joke, always was. Those kids were rich, playing poor for kicks before they're set up by daddy for life. We are working class--were then, are now. Time always tells the truth.

UTV: With the passage of time, has the degree of interaction and involvement that Sick of It All has been able to maintain within the scene changed? If so, to what degree?

Craig Setari: It has-we're grown men now. We deal with our own families and responsibilities. We're on tour so much that when I'm home, I don't want to go to every show. Just the--in my opinion--really good ones.

UTV: Has your view of what Hardcore is--or ought to be--both as a musical forum and as a community altered as you have grown older? If so, how?

Craig Setari: My view hasn't really changed, the scene has. That's what's so cool about being in a band--you can do it your own way.

UTV: Trace the stylistic development of the band from its earliest inception on the self titled Revelation 7" until now--how has the band changed over the years? Do you still see Sick of It All as an entity in transition?

Craig Setari: We're still a work in progress. We've become more constructive and less destructive over time. Our influences are broader.

UTV: Has the band's latter-era sound been influenced by the newer stylistic developments that can be found in modern Hardcore?

Craig Setari: Not in my songwriting; at least not consciously. As far as Hardcore and Punk goes, I'm into early stuff… Wooden ships and iron men.

UTV: As a band that's been around for so long, what's your take on the fleeting trends within Hardcore that often encompass musical style, dress, and, at times, personal politics? You've seen plenty come and go...

Craig Setari: Like the song says: "disco sucks, fuck your mother"…

UTV: Earlier rippers like "Rat Pack," "Pushed Us Too Far" and "World Full of Hate" conveyed the pain, violence, camaraderie, and struggle that coincided with a rather dangerous period in the history of New York City. Do you feel that those sentiments are equally applicable in the safer, more sedate, and comparatively gentrified New York City of today?

Craig Setari: Not the City but the world, broader influences…

UTV: How has the passage of time informed your lyrical stance?

Craig Setari: It's a live and learn kind of thing.

UTV: As coveted as your records are, Sick of It All has always been revered as a stellar live band. Has the manner in which the band approaches playing live changed over the years?

Craig Setari: Never--its all or nothing. Get busy or die trying…

UTV: What are your favorite aspects of performing live?

Craig Setari: The emotional release...I want to say spiritual, but maybe that sounds arrogant, I don't know.

UTV: Has the level of visceral reaction elicited from the kids you play for changed from, say, the early CB's matinees until now?

Craig Setari: Oh yes. Crowds are very tame now. Even when you get a strong reaction, it's more of a look and see thing. What I mean is look and see what the next guy is doing, and if it's "ok" to react, and in what way. I love Hardcore 'cause you don't need or look for social acceptance--that freedom is the true essence of my Hardcore.

UTV: On that note, please speak a bit about the CBGB matinees from back in the day--not being old enough to have been there myself, I've heard stories both about the incredible live shows that went down there every weekend in the mid-to-late '80s, and the sometimes frightening atmosphere--crew mentalities, skinhead violence--that also plagued the scene at the time. Can you elaborate on your experience from that era? Are the stories--positive and negative--justified?

Craig Setari: Crew stuff came later, late '80s and '90s. In the early/mid '80s, it wasn't so packaged and labeled. It was a loosely knit group of freaks that shared a common bond; we were trying to hold it together, not break it into sections and alienate the other people in the scene. I remember some shows were incredible-it was the birth of a cultural phenomena. Time and place…

UTV: Where have some of your favorite places been to play over the years and why?

Craig Setari: It changes all the time. In the early '90s, it was Argentina, Japan. In the '80s it was America, and especially New York. Europe is great-it was hard at first, often no food, showers or sleep. But once Europe "opened up," it was--and consistently has been--the best place for playing live.

UTV: What have been some of the more memorable tour stories you recall from your years on the road?

Craig Setari: There are way too many to name… let's just say it's been, and still is lots of fun.

UTV: What initially drove you to become involved with Hardcore and Punk?

Craig Setari: I grew up in Bayside, Queens. I was a messed up kid. After being exposed to NYHC I realized I had it pretty good and things could be a lot worse. My brother went to school with Danny Lilker [Anthrax, Nuclear Assault]; he exposed me to Hardcore, Punk and playing bass. As soon as I became a Hardcore fan, there was no turning back…

UTV: What are some Hardcore bands that you feel don't get nearly enough recognition or attention that kids should be sure to check out?

Craig Setari: No Redeeming Social Value, a good, fun band.

UTV: What are some under-appreciated NYHC records that everyone should own?

Craig Setari: Reagan Youth, Antidote, Major Conflict, Heart Attack, Urban Waste… Know your roots--Hardcore ain't Metal.

UTV: What can we expect in the near future from Sick of It All?

Craig Setari: Shows, albums and good times.

UTV: Any closing remarks?

Craig Setari: Thanks for the interview. Be well. X

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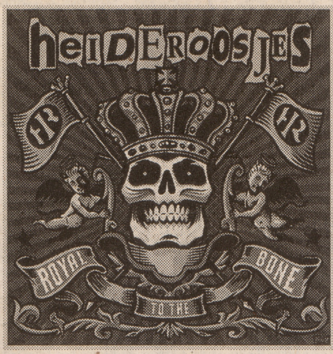
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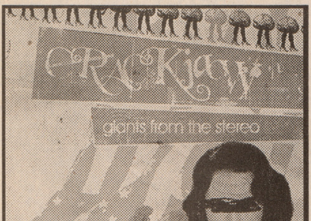
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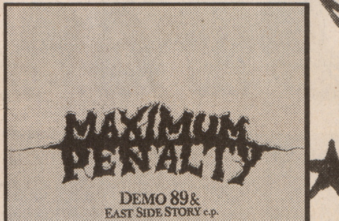
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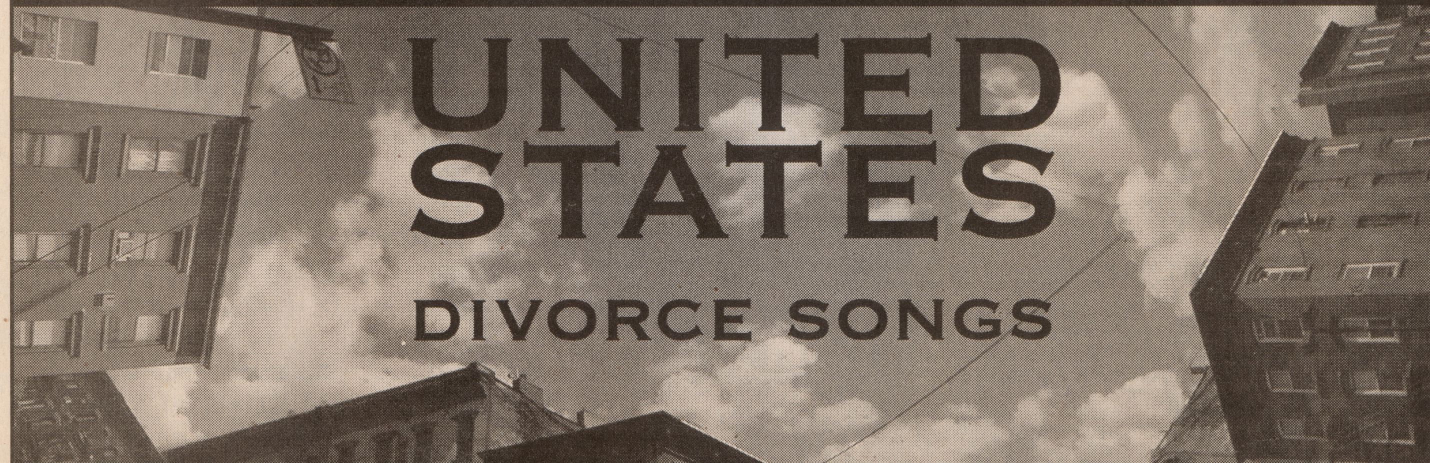
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THIEVES AND ASSASSINS

DAN MCCLERNON

Photo: Darren Nanos, justavisual.net

Out of Long Island comes the Next Big Thing--or at least in a just world that would be the case. Thieves and Assassins, featuring ex-members of Subterfuge, The Backup Plan and the Reformation, are one of the most promising bands coming from the Island in some time. Taking influences from bands past and present like Dag Nasty, Lifetime and Strike Anywhere, Thieves and Assassins have thus far released a lone 7", the first for Iron Pier, that features nothing but fist-pumping, unforgettable LIHC anthems. What does the future present for the band? Damned if I tell you here. Read on and find out for yourself what one of the most underrated, underheard bands of today has in store for you. Vocalist Duncan MacDougal and guitarist Jeremy Roman answered my questions.

Under the Volcano: The members of Thieves and Assassins are a virtual *Who's Who* of the Long Island Hardcore scene. Could you introduce the players and maybe go into a little detail of what bands they were in prior?
Jeremy Roman: Duncan played guitar for The Reformation, and I played guitar in Subterfuge with former Thieves members Rick [Jimenez, This Is Hell guitarist] and John [Moore]. Dan [Brenner, guitar] played in the Backup Plan, Travis [Paduano, bass] played guitar for Aitia, and Chris [Gleason, drums] was the original drummer of The Backup Plan before playing with Anterrabae, and now he's drumming for us.
UTV: With members of the band busy for some time in acts such as The Reformation, The Backup Plan and Subterfuge, how is it that all of you ended up playing together in the first place?
Jeremy Roman: Thieves was originally something Rick and John wanted to get started after Subterfuge broke up in October of 2003. They asked me to play guitar and we started writing songs together. Chris actually helped us get started by playing a few shows with us on drums and recording our first demo. We started looking for a singer, and Rick asked Duncan to come down and try out.
Duncan MacDougal: Rick actually put out the Reformation EP on his label, and he was always a good friend of the band. When Subterfuge was in their final stages, Rick put the word out that he was looking to do another band that would be similar to Subterfuge, but a little more straightforward in terms of song structure, and I remember jumping at the opportunity to sing for it. I always had a lot of respect for Subterfuge, and I was eager to make music with those guys.
UTV: When Thieves and Assassins started out, based on your previous bands, was there a certain sound you might have been going for, or were you looking to try and create something entirely different?
Jeremy Roman: When we started out we were shooting for a more traditional hardcore sound, something like early Sick of It All. But, as we got together and started writing songs things just naturally progressed in a different direction.
Duncan MacDougal: I really just wanted to play in a Hardcore band with a "New York" kind of sound, but things sort of changed once we got going. Our first song was pretty standard NYHC, but I felt that my voice was too weak to fit with the music. The second song we wrote was "People in Glass Houses Stay Warm Through the Winter" (Demo 2004), and I just started singing the lyrics instead of shouting them. Luckily, everyone in the band was into it, and we went on from there. No one was planning to be in a melodic band. I think that I kind of hijacked the whole thing by singing.
UTV: What mistakes, if any, do you feel you might have made in your previous musical endeavors, that you swore you would not repeat in regard to Thieves and Assassins?
Jeremy Roman: Well we haven't done much to reinvent the wheel, musically. Even though we shoot for a more melodic sound, we do consider ourselves a hardcore band. If anything, we have tried not to imitate other acts, at least not too blatantly. That was something we all recognized in each other from the other bands we've played with as well as just our musical tastes. But we all cross paths somewhere, and that's where we get down musically.
Duncan MacDougal: Well, I think that we've all learned not to overextend ourselves, and to be realistic when it comes to touring. Going on tour can be great if you're in the right position to do so, but stacking up crazy debts to go out on the road for a few weeks/months fucking sucks. I think we've all learned that we can hold down jobs and have fun playing in active bands at the same time. The whole "all or nothing" mindset can ultimately destroy bands by making them push themselves too far. Eventually, everyone gets exhausted. We want to preserve this band, so we really only do what's totally comfortable for everyone.
UTV: How long was the band together before you played your first show? What was the response like? In addition, due to the hometown allegiance that people out here in Long Island have to their local acts, did you ever feel that people put an undue amount of pressure on this band to succeed or to try and outdo what you created previously?
Jeremy Roman: We were together for about three months or so before our first show. We started writing songs around August '03 and we played our first show either that November or December. The response was pretty positive, but there was some sense that certain expectations were not met. I think we sounded a lot different than we were expected to sound, seeing how Rick, John, and I were in Subterfuge. If there was any pressure placed on us externally it didn't outdo the pressure we were placing on ourselves. Our original intention was to record a demo, tour, and try to shop ourselves around to a label that could help us accomplish our goals, mainly touring and releasing a full-length. When we went out on our first tour, we did so with just a demo and some t-shirts. Luckily, we had a lot of help on that from Scraps and Heart Attacks and Crime In Stereo-they took us out for the first couple weeks, and the shows were great.
Duncan MacDougal: Yeah, the responses we got on our first few tours were really positive. People in other places weren't associating us with our old bands, so in their eyes we were just another new band playing music. But things were different back at home. Early on, the response we got on Long Island was kind of weird. Like Jeremy said, because we were the "new Subterfuge band," people had a ton of expectations for how we should sound, but we were trying to do something a little different from what Subterfuge had been doing. I think that people understood that, but just thought that we weren't as good as they would have liked. Although people on Long Island weren't really

into us in the beginning, I personally feel that it was probably better for us because it relieved some of the pressures of living up to everything we had done in our past bands. After that, we were allowed to just be ourselves, take chances, and not worry about living up to peoples' expectations.

UTV: The 7" was released on Iron Pier, a new label based out of Long Island. Could you tell us a little bit about Iron Pier, such as your connection to it and the label's future endeavors?

Duncan MacDougal: After Dan and Travis joined Thieves, we recorded a new demo with my friend Rob McAllister as a way to show people how we had progressed musically since Rick and John had left the band. We had the demo for a couple of months, and then Dave [Vibert, label owner] asked us if we wanted to turn it into a 7" for his new label. It was perfect, really. Dave is someone we all trust, he's from Long Island, he knows each member of the band by name, and he's a really focused and hardworking guy. It just felt natural.

Jeremy Roman: Dave initially approached us and asked if we wanted to release something with him, and we had wanted to put something out on vinyl ever since we started the band. We talked with him a little bit and before we knew it we had our second demo pressed onto 7". As far as the label's future endeavors, he's putting out full-lengths from bands like United States and Capital. I think he's also doing some vinyl stuff for Revelation Records.

UTV: With one record under your belt, what else do you have down the pike, recording-wise? Will there be the possibility of a full-length in the future?

Duncan MacDougal: We've decided to take this summer to tighten up our new songs and finally record them for a full-length record. The actual recording process will probably begin sometime around late-August. We have a bunch of new songs that we all love, and with Chris in the band now, we want to make the best record that we can possibly make.

Jeremy Roman: We've been aiming to do a full-length for a while, but with two lineup changes under our belt and two members going to school full-time it's been hard for us to make that happen. Recording is definitely a priority for us, though, and with any luck it should all come together this summer.

UTV: I know that the Backup Plan, for example, were fanatical when it came to touring. Will time, work, and life allow Thieves and Assassins to tour as often, or will it occur only when the stars, and vacations from work, are aligned?

Jeremy Roman: Touring would be nice, but we all have other responsibilities that tend to keep us off of the road. Long Island is an expensive place to live and being able to swing rent, keep jobs, and go on tour is a juggling act that we're not too good at just yet. We've always had a great time on any tour we've done, but with tour costing as much as it does, we can't go out as much as we may like to.

Duncan MacDougal: It's tough to say, really. I think all of us want to tour. It's a part of our lives that we can't totally give up. But at the same time, like Jeremy said, all of us have rent to pay and monthly bills to deal with. I mean, if we make an album that we really like, it will be hard for us not to want to tour. We really just kind of take things as it comes, but as it stands right now, we'll be recording this summer and probably touring some time the following January....if all goes well.

UTV: As a band whose roots are firmly planted in LIHC, what do you foresee the future of the local scene being? Do you think it's reached its height already, or is there still room to grow?

Duncan MacDougal: As far as the local scene reaching its height, I think the whole experience of listening to Hardcore and going to shows is totally generational. Some people consider Mind over Matter and Neglect to be the greatest bands to ever come from Long Island, others say the same thing about Silent Majority and Inside. Younger people nowadays say the same thing about On the Might of Princes and The Backup Plan. No one's wrong, it's just different for everyone. With that said, I don't think the scene will ever reach its height-there's too much talent here. Even now, with a ton of labels making money off of Hardcore and punk bands all over the place, people might expect local scenes to suffer and become diluted, but there continues to be sincere individuals here on Long Island playing in bands simply because they love making great music.

Jeremy Roman: There's always room to grow in any scene, Long Island being no exception. There are a bunch of really good bands involved in the Long Island scene right now, specifically Invade, Divider, In Times of War, Small Arms Dealer, The Agent, Gracer, Capital, Another Day, and our good friends Take My Chances. These bands are all pretty diverse, and that's what brings kids with different tastes to the same shows, which in my eyes keeps the scene strong. It's easy to talk about "the scene" like it's its own separate entity, but realistically "the scene" is people; it's the people who play in the bands and the people who go to shows. As far as that's concerned, Long Island is in a pretty good place right now. We're glad to be a part of Long Island Hardcore, and if things keep going as they've been going, they'll only get better. X

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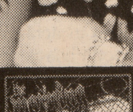

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Audio Reviews

The 88 "Over and Over" *(www.mootron.com)*. The 88 sonically evoke a childlike innocence and a radiant sweetness that brings to mind the sparkling Pop splendor of Paul McCartney, Badfinger, The Raspberries, and even a bit of Queen on the campy, cabaret-style numbers. The vocals are smooth and lovely like ice cream melting on the tongue during the inescapable heat of a long, lazy summer's day. And the abundantly mesmerizing musicianship is a divine, dreamy soundscape of glittery jangling guitar chords, jubilantly tinkling piano rolls, fluffy frolicking bass riffs, and frisky toe-tapping drumbeats all magically drenched in gooey harmonies galore. Ah, I am now ready to float adrift upon a billowy cloud in yonder blue sky above. (CD)**-Moser**

(Lone) Wolf Club "May You Only See Sky" *(Hewhocorrupts, POB 4450, Chicago, IL 60680)*. If you were feeling like you were missing a little Metal in your life, then look no further than the Appalachians for your next dose of uranium-flavored goodness. (Lone) Wolf Club's music is a steel fortress deep in the woods inhabited by some of the nastiest Viking motherfuckers you've ever met. Forget pillaging, the friggin' village will be gone when they're done. (CD)**-chuck.foster**

46 Short "Truth Denied" *(TKO, 8941 Atlanta Ave. #505, Huntington Beach, CA 92646). Truth Denied* is a blurred, slurred tsunami of old school SoCal-style Hardcore Punk not unlike the type that Black Flag were thunderously unleashing in '81 and '82. Yeh, brother, indeed, 46 Short furiously slam out an abrasive flesh-scraping firestorm of screaming rage-filled Punk that's nothing short of unbridled brute-force anger as an uncontrolled energy. I violently hurl myself into the wall, break a couple of bones, repeat the action, and end up in a crumpled heap of mangled and tangled flesh on the floor. The mosh begins here, folks! (CD)**-Moser**

46 Short "Truth Denied" *(TKO, 8941 Atlanta Ave. #505, Huntington Beach, CA 92646)*. This release was pretty mundane. It would appear that the band didn't put much emphasis into the production of their music, as I'd often catch myself listening to what I thought was the same song, meanwhile the dimming of the stereo's glow proved that I had sat through the entire record instead. It's loud and fast, you can't understand what's coming out of the singer's mouth and every track sounds identical to the others. (CD)**-Manic**

Alove For Enemies "Resistance" *(Facedown, POB 477, Sun City, CA 92586)*. I really dug this Long Island band's last record, *The Harvest*, and this one is pretty darn cool too. Alove For Enemies is a Christian band that plays a smashing, wrenching hybrid of Hardcore/Metal with the main vocalist's growls offset by more traditional Hardcore vox in the background. The effect is akin to being woken up by garbage trucks in the morning, then realizing you're starting to enjoy it—that's a **good** thing! (CD)**-Black**

A Late Design "Demo" *(www.alatedesign.com)*. A Late Design is another Emo/Rock band based out of Long Island that's not at all wretched, unlike 99.9 % of the bands destroying the Emo genre whilst living on the same sandbar. This EP was recorded by Anthony Raneri of Bayside, which makes sense considering the two bands have a similar style, although at this point Bayside is a bit more mature and polished. Judging by this four-song EP, A Late Design have a lot going for them—the hooks are all there, and if I'm not mistaken, there are hundreds of 16 year old girls lining up for them as I write this. (CD)**-McClernon**

Aborym "Generator" *(Seasons of Mist, POB 29364, Philadelphia, PA 19125)*. One would think that with the departure of Attila on vocals to return to Mayhem, that this album would be lacking. Let's see, they add Prime Evil, formerly of Mysticum, to replace Attila and they add Bard Faust (ex-Emperor) as their new permanent drummer—I think they have actually upgraded in the long run. The band has continued on with the cult style of Black Metal that puts them in range with Carpathian Forest, Manes, Mayhem, and early everything from the Norwegian scene. The album isn't recorded like a Darkthrone album, which is a bonus, but they have also not shied away from atmospheric elements that have worked for Burzum, Mayhem, and Enslaved in the past. Vocally they are right in line with Immortal, and they have an amazing drum sound. Atmospherically, they are attaining nuances similar to those on Emperor's *In the Nightside Eclipse* album, and would do Euronymous proud. Aborym play the style of Black Metal I favor most, somewhere between "True" Black Metal and contemporary Black Metal. They aren't as synth-oriented as Cradle, but they aren't as noisy as Marduk. If you're into the sound that Blackmoon was trying to achieve with Dark Funeral or the early Katatonia albums, this album is well worth checking out. (CD)**-Myk**

Aerogramme "Seclusion" *(Sonic Unyon, www.sonicunyon.com)*. Aerogramme's *Seclusion* is for fans of bands such as the Kill Holiday, The Smiths, Mogwai and much of the Shoegazer sound. The band's musical range goes from light as a feather melodies to much darker imagery, complete with orchestral sounds accompanying half of the six songs here. *Seclusion* drags a bit in places (such as on the 10 minute Rock opera "The Unraveling"), but when it's good, it's really good, and when it's bad, it still isn't all that bad—just unnerving. (CD)**-McClernon**

Against All Authority "The Restoration of Chaos and Order" *(Hopeless, POB 7495, Van Nuys, CA 91409)*. This is one of those bands that has the name recognition and must sell albums, but I know of nary a person that listens to them; Against All Authority have been around since 1992 and I always come across their name, but not off the tongues of anyone I know. I think the band started out a lot more Ska-ish. The title of the album comes from our mushmouth president misspeaking, quite the habit of his. As you could guess, the album takes a very anti-W stance. "Sweet Televised Destruction" grabs me until the Ska riffing comes in, which doesn't do it for me, as it strikes me as a generic Warped Tour sound. I feel like this band's fanbase outgrows the band every album. Who knows? I sure don't. (CD)**-KevTV**

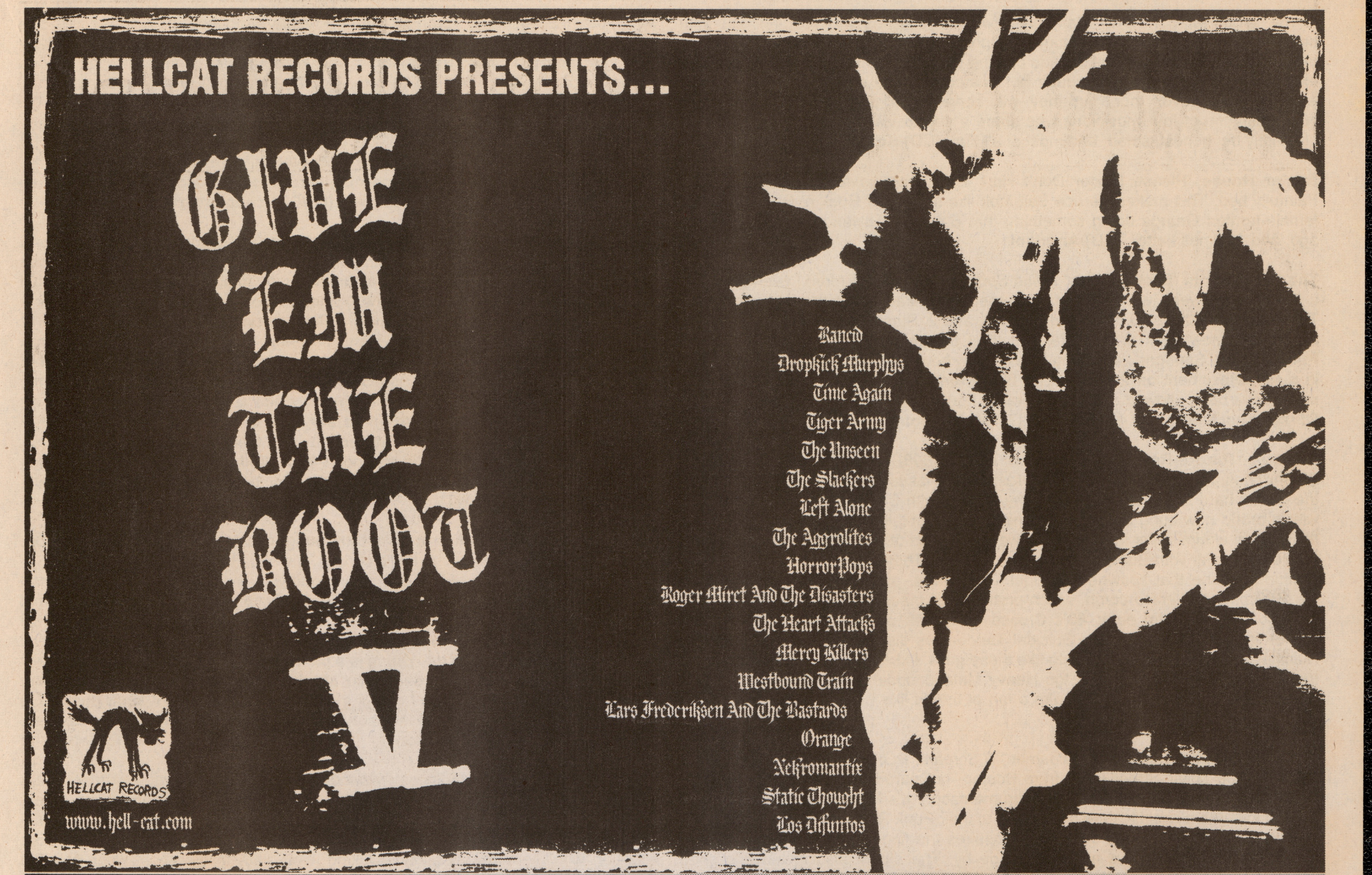
Aiden "Our Gang's Dark Oath" *(Victory, 346 North Justine, Suite 504, Chicago, IL 60607)*. I don't know why anyone likes this band. This is a re-release of the band's earlier recordings, and I guess that's what led to their Victory signing. Someday I'll have to ask people over there what they heard here, because this is atrocious. My first comment about the band would be get rid of the vocalist; he doesn't have the vocal power of bands like My Chemical Romance or Taking Back Sunday, and his growls don't live up to anyone—my four-year old screams better than he does. Musically, it's another My Chem, From First to Last, AFI post-Misfits wannabe spooky Pop Punk/Metal. Prerequisite melodic, sad breakdowns, and sentimental interludes melting into agonized screams of pain and anguish over a building guitar riff while eyeliner runs down some guy's cheek and he sweats from his devil lock. Weak. (CD)**-Myk**

Akimbo "Forging Steel and Laying Stone" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141)*. This is absolutely mind-blowing! Somehow, Akimbo have put to record a sound that is equal parts Punk/Rock/Metal/Hardcore and Crust, with no influence overshadowing the other, and I can't imagine anybody into any of the aforementioned genres not going totally apeshit for it. Why didn't anybody tell me these guys ruled so fucking much? I know very little about these lads, but I know that *Forging Steel and Laying Stone* won't be leaving my stereo anytime soon. (CD)**-McClernon**

Ancient Rites "Rubicon" *(Seasons of Mist, 1021 No. Lawrence St., Philadelphia, PA 19123)*. Ancient Rites has a lot of releases. They had three 7"s (two were splits) before they released their first album. They have never really been properly represented here in the United States either, prior to this release. Ancient Rites is the closest things to a classic Metal band playing Black Metal. Musically, the band is like Opeth meets Iron Maiden meets Enslaved, but they're strictly Death Metal in the vocals department. There's amazing melodic guitar playing that ranges from Maiden-style solos to Opeth fantasy-style breakdowns to Emperor-style chord progressions. This is the sound I think that Ihsahn was going for with Peccatum, but never acheived. This has no boundaries, but it's still heavy. If you like bands like In Extremo, Enslaved and all the stuff on Prophecy, you're going to be floored by this release. Opeth fans will appreciate the diversity of the band, and even fans of bands like Blind Guardian will feel a kinship with the song craftsmanship. This is a prime example of a classically-influenced album that has none of the stupid stereotypes that have made Metal a joke. (CD)**-Myk**

Angel Blake *(Metal Blade, 2828 Cochran St #302, Simi Valley, CA 93065)*. Angel Blake is the new project featuring Marko Tervonen of The Crown and Tony from Transport League on vocals, and it's nothing like either of those bands. Angel Blake is more like newer Samael or even Lucy Fire; it's much more melodic, Southern Rock-twinged, and has more Gothic vocal tracks than the members' previous groups. The band even does a Rolling Stones cover at the end of the album. This is a straight out Rock record that graces the Gothic-Metal world. Elements of Danzig, new Anathema, and My Dying Bride can all be found here, but little or no record of The Crown of Transport League. It'll take some work for the fans to get used to this, or it will appeal to another audience altogether. (CD)**-Myk**

Armalite *(No Idea, POB 14636, Gainesville, FL 32604)*. Atom and Dr. Dan Yemin working together? Sweet. Dr. Yemin is one busy fellow, as I count three bands of varying levels of activity that he's involved in, alongside that pesky day job of his. Armalite balances between Punk and a Post-Hardcore-ish sound akin to a faster-paced Piebald and a hint of Hot Water Music. "Husker Dave" is the standout track



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to me, along with "I Am A Pancreas," which discusses Atom's diagnosis with diabetes. On the whole, the album highlights four friends involved with different musical projects over the last decade coming together and using their independent experiences to create a new sound not related to those of their previous bands. Armalite may never tour, but they will serve as a positive and pleasurable documentation of four musicians who share a similar vision of what music should ultimately be: honest, smart, and most of all, fun. (CD)-**KevTV**

Baxter House "Please Baxter Don't Hurt 'Em" *(www.baxter-house.com)*. Ugh? Painfully bad. This makes Veruca Salt look like saviors of Rock n' Roll. A generic female-fronted Grunge doing something that Babes in Toyland did 10 plus years ago, and 10 times better. (CD)-**Andriani**

The Belligerents "Suck On This" *(Blind Spot, No Address)*. Before I even gave this a listen, there were two things that I immediately liked about the Belligerents: 1. They dedicated this slab of vinyl to El Duce, and 2. Stamped to the outer sleeve is a printed review taken from *MRR* that says this record, "Fucking blows…Street Punk on Jerry Springer…a fucking joke." Sadly however, *MRR* was pretty accurate in their assessment on this one. The Belligerents are an awful band that should never have been allowed out of the garage. I guess you can call it Street Punk, but I'd rather not think about it ever again. (7")-**McClernon**

Beowulf "The Re-Releases" *(I Scream, POB 46608, Los Angeles, CA 90046)*. I Scream has put together an excellent roster of re-issues and this is just another in the line of hard to get releases from my youth—both Beowulf albums on one CD, with a brand new song as a bonus. The booklet contains all the lyrics, as well as the original album cover images. I'm always a big fan of providing the original art. If you're unfamiliar with Beowulf, you should be sad. They came to be in the Venice, California scene that spawned Suicidal Tendencies, and they even appeared on the *Welcome to Venice* comp, which pretty much made the world familiar with all those bands. It's total early '80's Crossover Thrash with raging guitars and the California flair. They are really Suicidal Tendencies disciples and if you like early Suicidal, most likely you're going to like these guys. I liken Beowulf most to the *Join the Army* era, as they're much too Heavy Metal-sounding to compare to the first Suicidal Tendencies album. If you're a fan of bands like Excel and Agent Orange, you are gonna dig this. (CD)-**Myk**

The Blue Bloods "Death of A Salesman" *(I Scream, POB 46608, Los Angeles, CA 90046)*. Blue collar Street Punk from Boston, not surprisingly comparable to the Dropkick Murphys without the Irish instrumentation. It's interesting how the city of Boston inspires a specific tone and sound to their Punk Rock. As derivative as their style is, at least it's a good style and it inspires the finger pointing / beer drinking good time that these guys no doubt abide by. The album also includes a good cover of Mellencamp's "Authority Song." Again, fans of early DKM who don't mind the striking similarities will dig this disc. (CD)-**KevTV**

Bombshell Rocks *(Sailor's Grave, POB 6786, Toledo, OH 43612)*. It's catchy enough, but the Clash-rehash posturing and '77 style riff recycling sound dull and monotonous before long, while uber-glossy production stifles any semblance of raw punk aggression. The lyrics seem heartfelt enough, but this band's delivery showcases a preoccupation with hooks at the expense of the substance and grit that I had hoped for. Pop sheen and radio-friendly sensibilities win out, unfortunately. (CD)-**Ramek**

Born to Lose "Sweet Misery" *(Sailor's Grave, POB 6786, Toledo, OH 43612)*. Playing a style of Punk Rock similar to *…And Out Come the Wolves*-era Rancid and Boston's Vigilantes (albeit with much better vocals), Born to Lose play anthemic, melodic Punk Rock that's quite catchy. While *Sweet Misery* is an enjoyable listen played competently from start to finish, I'm not sure what the staying power of such a record is, though I can assure you it would turn up any drunken party a notch or two. (CD)-**McClernon**

The Boss "Lay Down Your Firearms" *(Engineer, 210 William St., Boonton, NJ 07005)*. Another stellar release from Engineer, but quick question: how does a label from New Jersey release a record by a band called The Boss that's not Bruce Springsteen? All joking aside, The Boss (the band) hail from England, but you wouldn't know it judging by their sound, which is more akin to what's going on in DC or Brooklyn... or, well, **anywhere** else for that matter. Think Richard Hell and the Voidoids, Q and Not U, North of America, Lincoln, The Ghost and Yes Sensei for starters, and you'll begin to get a clearer picture of what these fellas are all about. This record has been on repeat for some time now, and for good reason. Essential listening. (CD)-**McClernon**

Brookville "Life in the Shade" (*Unfiltered, c/o Stratosphere Sound, 239 West 11th Ave., New York, NY 10001)*. Hey, didn't I hear some of this CD on *The OC*? Probably not, since I don't watch that show, but I do have a general idea of what it is—teenage soap opera drivel. And Brookville provides weepy, overproduced Mope-Pop that would serve as a perfect soundtrack to Jenny fucking Jim behind Joe's back while he's getting a blowjob from Gia. I far prefer Brooke Biggs—she's a genius. (CD)-**chuck.foster**

Brutal Knights "The Pleasure Is All Thine" *(Deranged, c/o Gordon Dufresne, 1166 Chaster Road, Gibsons, BC, V0N 1V4, Canada)*. Fueled by Candy Snatchers rage and Motorhead ferocity, Toronto's Brutal Knights announce their arrival with one helluva powerful Punk Rock album. The band is a collaboration between Nick Flanagan and the Sharon brothers. If you keep up with Canadian Punk, those names might mean something to you—I don't, they don't mean anything to me. However, that doesn't really matter because I fucking love this CD so much I'm probably gonna be listening to it for quite a while. From the oddly Brainbombs-tinged "Extreme Lifestyles '05" to the sexually-charged Turbonegro-ish Rock n' Fuckin' Roll (literally!) of "Doggie Style" and everything before, between and after, I'm completely blown away. This one's up there with the Candy Snatchers' *Human Zoo*. No shit—it's THAT good. Fuck yeah! (LP/CD)-**chuck.foster**

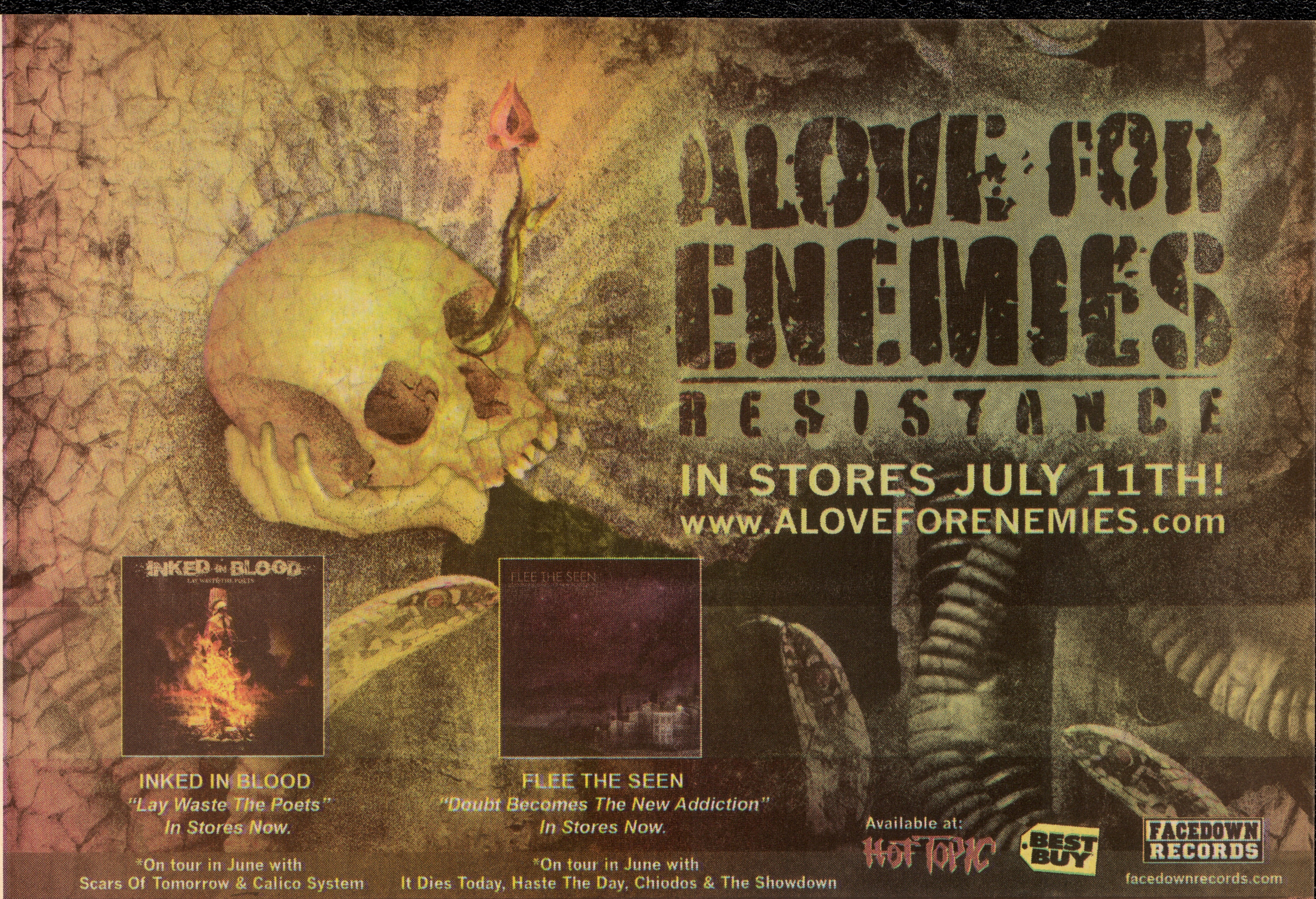
Bullets and Octane "In the Mouth of the Young" *(RCA, www.rcarecords.com)*. Lots of bands are high on these guys, and I can't exactly argue the praise. Despite the easy route I could take with this album and talk about frivolous things like label and image, I will be responsible (me?) and just focus on the music, which is a striking assemblage of Hard Rock with a Punk Rock foundation. Page Hamilton's production captures a sound that highlights their knack for writing catchy Rock songs that don't exploit the overly poppy chorus/ harder verses trend that dominates most bands. Bullets and Octane take as much from Skid Row as they do from Social Distortion, and while other parts hint at Motorhead, backing vocals reminiscent of the Misfits kick in. There are a lot of acts I can say are hinted at here, but the sum of all these parts equals a fast-paced and well played Rock outfit. I'm sure this band will take off and I'll be looked at as an ass for considering this a good CD, but fuck it—any disc that gets repeated plays by me must be doing something right. (CD)-**KevTV**

Bullets and Octane "In the Mouth of the Young" *(RCA, www.rcarecords.com)*. I've heard of these guys before, so I was curious, but once I read that Page Hamilton of Helmet produced *In the Mouth of the Young*, it was time to throw this shiny metal thing on once and for all. The guitar crunch is definitely owed a bit to Hamilton, but overall this record resembles a Rock n' Roll/Hardcore hybrid similar to Suicide File but with more Grunge Rock/Arena Rock-styled vocals than Hardcore/Metal screaming. *In the Mouth of the Young* is a pretty damn good record, but the biggest problem with it is the band seems to still be experimenting with their sound, learning through the process of creating albums what works and what doesn't. *In the Mouth of the Young* is uneven, but I'd wager these guys are gonna have one hell of follow-up. (CD)-**McClernon**

Caliban "The Undying Darkness" *(Abacus, 12333 S. Van Ness, Hawthorne, CA 90250)*. Bands have come and gone in the uprising of the Metalcore scene. Some have become more Hardcore, some have become more Metal, some have just continued to release albums as they always have and just caught on. That is the situation with Germany's Caliban. Duking it out with fellow countrymen Heaven Shall Burn for the title of the heaviest European output over the last 10 years, the band has taken a somewhat different direction with this release. Going the way of Atreyu and Bleeding Through, Caliban explores the more traditional Metal elements of their music, and also expand on the use of clean vocals to make a more contemporary record. Musically, they've really gone for the Iron Maiden/ In Flames aspect of their style; this may partly be because of the input from Anders of In Flames who produced the record. Vocally, like Atreyu and Bleeding Through's new albums, the clean vocals appear far more often on this album than on any past Caliban album. The pure ferocity of past offerings only now exists on certain tracks, as opposed to a full album of music to kill your neighbors to. The album is still great. Far superior to Atreyu, I think these guys will catch on with the rise of bands like As I Lay Dying and Haste the Day. There are still plenty of crushing guitar breakdowns and Andy's vocals are still as heavy as you'll find when he's growling. The melodic, Iron Maiden/At The Gates style guitar playing is still one of the most appealing sounds in heavy music, especially when attached to this type of battery. If you're in to Bleeding Through, As I Lay Dying, Killswitch Engage and Lamb of God, there's little doubt you'll eat this up. (CD)-**Myk**

Carpathian Forest "Fuck You All!!!" *(Seasons of Mist, 1021 No. Lawrence St, Philadelphia, PA 19123)*. At least on one track, *Fuck You All!!!* features the return of original founding member Nordavind, which I'm sure will thrill some people, not to mention that the current incarnation of Carpathian Forest boasts a member of In the Woods and a former member of Emperor. This is the strongest lineup the band has ever had, but they continue to write in the classic style—it isn't about diversity or raw talent, it's about writing and playing Black Metal and pissing off as many people as you can along the way. It's like having Mayhem writing the music for an album, but El Duce taking care of the lyrics. Nothing ever changes with this band except members. If you like the last album you'll like this one, you're not in for any surprises here; it's both grim and necro, and all the artwork was done by Natterfrost himself this time. Carpathian Forest is truly a band that's in it strictly for the music and not the money—they rule! (CD)-**Myk**

Casey Jones "The Messenger" *(Eulogy, POB 24913, Ft. Lauderdale, FL 33307)*. Casey Jones, for those who don't know, are somewhat of an alter ego. Josh James, the guitar player for Evergreen Terrace, is the lead singer of the band. Casey Jones is a somewhat militant Straight Edge band; I don't think they go around beating up McDonald's patrons, but the lyrics are pretty tough. They are more straight forward Hardcore than Evergreen Terrace, and as I write this it sounds like they have some West Coast influences... maybe the early New Age bands like Strife and Outspoken? The bass is a little twangy, but when they kick in



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the breakdowns this is some great head stomping music; I picture a lot of people running on top of the crowd, like an old matinee. I think fans of Ten Yard Fight, Floorpunch, Hands Tied and the last traditional Hardcore revival will dig what's going on here. (CD)-**Myk**

Celtic Frost "Monotheist" *(Century Media, 2323 W. El Segundo Blvd, Hawthorne, CA 90250)*. This is one of the most controversial albums you'll hear spoken about this year. If it's amazing, all the rumblings will be put to rest, if it stinks, it could easily end this band as fast as it reunited. We've heard rumors for years (literally at this point) that this was going to be the return to the early Celtic Frost sound we've all craved. People are ultra quick to say it sucks, but those are people who haven't heard it yet. I'm not going there—totally. This record is a compete 50/50 split in my book. There are indeed songs on here that could have been B-sides from the *To Megatherion* sessions. They aren't the best Celtic Frost songs, but they're good and heavy—everything we've wanted from Frost for the last 20 years. Then there are some songs that sound like they were recorded along with *Into the Pandemonium* an, album that I love, but one that some fans weren't crazy about. If you didn't like that album, you won't like these tracks either; I did, and I do. But then there are the head scratcher tracks—no, first and foremost, they don't sound like *Cold Lake*. **That** era's over, and although we're all scarred, try and let it go. No, these songs are like nothing before heard on a Celtic Frost album—they're Stoner/Doom tracks. Frost have always been the masters of slow doom and gloom, it just manifested itself in Death Metal. These tracks are more like the modern Doom sounds that you might find on Southern Lord records. The music is heavy, and it isn't bad, but it really isn't what I hoped and wished for from Frost. The problem comes in with some of Tom's vocals which become no longer Frost-like, but a little closer to his Apollyon Sun project, which just doesn't work. So, of the 11 tracks on the new album (12 if you get the digipack) I'd say it could have been cut down to nine and been a solid album, seven songs and it would have been really good. But, as a full-length, there was too much room to add in the stuff we all dreaded. Is the album horrible, as everyone I know wanted me to tell them? No, far from it. Is it the masterpiece we all quietly dreamed of? Not quite. Is it better than *Vanity/Nemesis*? That, it might be. (CD)-**Myk**

Chaz Matthews "Amazing Graceless" *(Full Breach Kicks, 2826 W. Armitage Ave., 2nd Fl, Chicago, IL 60647)*. I was a bit hesitant to put this one on, considering the picture of Mr. Matthews on the front cover made him look like a Stray Cats reject. Not so musically—quite the opposite in fact! This former Dimestore Haloes leader writes songs that look back to '70's New York Punk Rock—from the Dolls all the way to Blondie. Chaz recorded all the songs in his apartment, so it sounds like a 4-track recording, but fuck it—it adds to the early Replacements/Jabbers flavor sprinkled throughout the platter. And "Holocaust Face" would make a great radio single. (CD)-**chuck.foster**

Cheap Trick "Rockford" *(Big 3, www.big3records.com)*. The most significant thing about this album is the fact that it's the band's original lineup, the same one that gave us *Dream Police* and possibly the most famous live line ever uttered "I want you, to want me." The sound of the album is classic Cheap Trick—hard-rocking '70's style guitar with a Ringo Starr drumbeat. Robin Zander's voice is as good as it has been in years, and Rick Nielsen has always been a phenomenal guitar player. At times, mostly during the heavier parts of the songs, Zander sounds a bit like Blackie Lawless from Wasp, but then on the very next track he resembles John Lennon. I worry that some people will find this album to be dated. It sounds exactly as the band did 25 years ago, which, for Cheap Trick fans, is perfect. With all things retro being cool, I think this also may work in their favor. Cheap Trick is a pioneering band that has released yet another strong album full of songs that transcend time and trend. (CD)-**Myk**

Cheap Sex "Written In Blood" *(Punk Core, POB 916, Middle Island, NY 11953)*. What's more furious than a burst of napalm in a nuclear windstorm? Cheap Sex, for sure! *Written In Blood* is the band's third full-length skull-bruiser to date, and make no mistake about it, Punk assuredly does not get any more aggressive and menacing than this. The music is a tumultuous, livid, high-powered eruption of molten amplified anger, and the lyrics are a bitterly enraged outburst of politically blistering venom sure to incite a riot in free-thinking minds all across the globe (but hopefully more so here in the U.S. where dandy cowboy-style fascism has a stern grip on the complacent, sheep-like masses). *Written In Blood* is the ultimate Punk Rock "fuck you" to authority, so nothing further needs to be said. (CD)-**Moser**

Cinemechanica "The Martial Arts" *(Hello Sir, www.hellosirrecords.com)*. Wow, I can honestly say I'm impressed! Cinemechanica takes the wail of Rick Fork and Nathan Grey, the piercing, angular guitar action of bands such as Drive Like Jehu and Q and Not U, and the solid as fuck rhythm section of Shellac to make one hell of an album. Cinemechanica wouldn't be out of place on Level Plane, fitting in nicely next to a band like North of America. *The Martial Arts* is a really great record, one of those hidden gems you find tucked away in the corner of your review pile, with the only regret being that you wish you found it sooner. (CD)-**McClernon**

City Mouse *(Eugene, POB 1002 Lexington, KY 40508)*. Here's a female-fronted group that definitely exudes a distinct brand of Pop Punk goodness while also bringing a sensible Rock n' Roll vibe to the table as well. While the songs are short and few in number, it shocked me to find myself grow increasingly bored with the album upon my first listen. City Mouse is good, they're just not great. (CD)-**Manic**

Constants "The Murder of Tom Fitzgerril" *(Radar, POB 1205, Allston, MA 02134)*. Like the rich multi-layered repetition of San Diego's Physics, Boston's Constants offer four songs in 40 minutes. It's a journey through heavy, syncopated rhythms, delayed guitar and smooth, under-mixed vocals combining so many various influences that a run-down would turn into a grocery list. I'd like more Emo if it sounded like this, so why don't some of you more open-minded Emo kids give this CD a spin? (CD)-**chuck.foster**

Countime "Broken, Blinded, Betrayed" *(No Joke, 422 S. Willaman Dr. #5, Los Angeles, CA 90048). This* LA Hardcore loses me at the vocalist's take on the Rick ta Life school of delivery—it's strained. The music is pure mosh, part Hardcore. There are standard, generic lyrics that put the phrases "Reach the sky," "Beat down," and "Stay true" in all caps as if to highlight the redundant phrases. Sure to be huge with the batting glove contingent. (CD)-**KevTV**

Counting the Days "Finding A Balance" *(Strike First/Facedown, POB 477, Sun City, CA 92586)*. Hardcore that could hold hands with the Bridge Nine side of the genre. I really can't review these bands anymore—nothing distinguishes one from the other, and I'm continually amazed at the level of discussion these types of bands get. It's fun and it's not bad, but it's half a step removed from an assembly line. How many ways can you rearrange one recipe? No matter when you add the salt, it ends up tasting the same. For fans of the mid '80's CB's scene, though this band's members were probably wearing diapers during that era. (CD)-**KevTV**

Crackjaw "Giants From the Stereo" *(I Scream, POB 46608, Los Angeles, CA 90046)*. Radio-friendly Rock that usually stays at midtempo with some harder vocals on a couple tracks. "Eric Decision" is their stab at a Refused-ish delivery (See? Just about every issue includes a band who are influenced by/ pilfer from Refused) and is the most interesting track. The majority of the disc wades in a pool of Arena Rock moments. Go swimming in the ocean of creativity! Wow, that was an awful metaphor. (CD)-**KevTV**

Crime In Stereo "The Troubled Stateside" *(Nitro, 7071 Warner Ave. F-736, Huntington Beach, CA 92647). The Troubled Stateside*, the second full-length from Long Island's Crime In Stereo, picks up where their debut LP left off, and then totally blows it out of the fuckin' water. While that might be a bit extreme, I **do** think that their latest effort is infinitely better than anything they've done prior, and that's saying a lot considering how much I enjoyed their other material. *The Troubled Stateside* is a bit more melodic, with a few midtempo songs thrown in to boot, but it really works for the band. Even judging from their last record, I felt the band's melodic side needed to be explored more, and they succeeded in doing just that without coming off as forced or contrived. Excellent all around. (CD)-**McClernon**

Crossexamination "The Hung Jury" *(Organized Crime, POB 213, Brookfield, IL 605413)*. A joke/party band a la SOD ("Kill Yourself" is even covered on here). "Mortal Kombat" takes on a personal favorite target: the kung-fu masters who attend shows. "I didn't come here to get hit, I came to circle pit." Amen. What's fun or hardcore about getting kicked in the face? This disc also includes demos and a Suicidal Tendencies cover. The joke wears a little thin, as do the vocals, but it's a breath of fresh air to hear a band not taking themselves too seriously. (CD)-**KevTV**

Crossexamination "The Hung Jury" *(Organized Crime, POB 213, Brookfield, IL 60513)*. The move back to classic Crossover style Thrash is amazing to me. Bands like Crossexamination and of course Municipal Waste are the hottest bands on the scene right now, and people are again wearing baseball caps with the brims turned again ala Suicidal Tendencies. Musically, Crossexamination remind me of several bands from back in the day. There is a little Excel in there and a little Cryptic Slaughter, and of course, DRI. Vocally, the album is weak; the singer always sounds like he's trying to catch his breath, and just doesn't sound convincing. Not that this is rocket science, but it just isn't forceful the way someone like John Connely was. The album cover looks right, the covers that they do on the CD are fine, and the fact that the CD contains the 7" and the demo is a good move, but I just don't think the band is strong enough. Stick to Municipal Waste and Attitude Adjustment. (CD)-**Myk**

Cue the Doves "Architectures of the Atmosphere" *(Dead Letter, POB 17882, St. Paul, MN 55117)*. I liked the psychedelic instrumental first song on this CD, "Majestic Twelve," but by song number two the music degenerated into whining Emo blandness. To the bands' credit, the psychedelic guitar work is cool, but it's still annoying Emo. I'd rather listen to the Cure if I'm gonna hear a guy crying, thank you. (CD)-**chuck.foster**

Dead to Fall "The Phoenix Throne" *(Victory, POB 146546, Chicago, IL 60614)*. Hardcore meets the heaviest moments of the Gothenburg Metal sound. A lucky break for the band is that their local music label also happens to be one of—if not the **biggest**—indie label (leave the "indie" debate for someone's Myspace blog). Dead to Fall share a common vibe with labelmates Darkest Hour and A Perfect Murder, and stylistically fall in between the two—and falling in between those two bands makes this release average. Some cool riffs, but weaker guitar solos drag songs down. (CD)-**KevTV**

Dead to Fall "The Phoenix Throne" *(Victory, 346. N. Justine St., Suite 504, Chicago, IL 60607)*. Have you ever watched a movie and wondered, "Who was the

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asshole that thought it would be a good idea to make THIS flick?" That's pretty much the way I feel about this record. While I might not be the go-to guy on all things Metal, this is just plain awful, and I'm amazed that someone—and not just someone, but VICTORY—would put this abortion of an album out. I suppose there's a huge crowd for this NuMetal nonsense, but it all sounds the same to me after a while. Or better yet, much, much worse. (CD)-**McClernon**

Deathcycle *(Chainsaw Safety, POB 260318, Bellrose, NY 11426).* Finally released, the first full-length album from Deathcycle. The band features the original drummer of Kill Your Idols (and ex-frontman for Leech Implant) on vocals, the current guitar player for Kill Your Idols, the former drummer of Neglect and Madball, and the former bass player from Kill Your Idols, who's currently playing in None More Black. Now that you know that, it does you absolutely no good. This band is more in line with Nausea than Kill Your Idols; the band's politics are right in your face, and trust me, they LOOOOVE George W. Bush like I love athlete's foot. The album consists of 13 tracks full of filthy New York Hardcore, the kind you got when bands like Rorschach, Lifesblood, Hell No and Sticks and Stones were mainstays on the Lower East Side. A couple of these songs have appeared on their 7" releases, but I believe these are new recordings. It doesn't matter either way—both versions of the tracks are good, and if you pick this up on CD you're likely to listen to it more often anyway. Bringing the danger back to punk in every kind of way—and trust me, with Ron on vocals it can be dangerous. See them live and find out **how** dangerous for yourself. (CD)-**Myk**

Deflator Mouse "The New One" *(Pop Smear, 2269 Chestnut St. #970, San Francisco, CA 94123)* .This release is a very interesting concept: two EPs, one being a Pop Punk EP, and the other acoustic-based. The discs themselves are eye-catching, as the unused part of the disc surface (no music) is clear and has some designs on it. I guess the only way to do this is to review each disc separately. The first EP brings early Saves the Day, Reggie and the Full Effect, and New Found Glory to mind. Scott Llamos has a huge gift for writing catchy songs and a flare for layered harmonies.

The acoustic EP is not just a collection of Punk songs played on an acoustic guitar—Llamos writes songs that complement the instrumentation, and doesn't just give a bunch of his songs the unplugged treatment. Some of the acoustic tracks remind me of the mellower moments on Brand New's last CD, both in structure and vocal delivery. *The New One* is definitely better than the majority of the competition's releases, and worthy of attention. If you like or have lost faith in any of the acts I mentioned as points of comparison, check this out. (CD)-**KevTV**

Demented Are Go "Hellbilly Storm" *(Hepcat, POB 1108, Orange, CA 92856).* These guys have been around for a while, but it was my first chance to really give them a listen—boy, have I been missing out! These guys could totally school the Nekromantix in Rockabilly. The album is really fast for a Rockabilly album, and it's actually really heavy on the Punk side as well. The bass lines rip and they are ultra-complicated, and the vocalist is a cross between The Reverend Horton Heat and Speedo from Rocket From the Crypt after two packs of cigarettes and a bottle of whiskey. I'm also not sure if they do this all the time, but the zombie thing they've got going on is amazing as well, the next level up from the Misfits, almost along the same line that Impaler got to. If you like your Rock n' Roll dirty and nasty, Demented Are Go is right up your alley. (CD)-**Myk**

Demolition Doll Rods "There Is A Difference" *(Swami, POB 620428, San Diego, CA 92162).* You have a fetish for sapphic Garage Rock, admit it. I'm not pointing any fingers, just telling it like it is, so shell out some bucks for this one, 'cause it's a barn-burning motherfucker! Fans from Hole and Bikini Kill to later Distillers and Come will love this duel-guitar-anti-bass-cum-primeval-beat blast of lesbian love and tragedy. If their morose version of "Amazing Grace" and their carbon-monoxide-fueled version of Richard and the Young Lions' "Open Up Your Door" don't inspire faith in your hearts, then you're probably doomed to misery anyway, so just pack your bags and go, buddy, 'cause I got Rock n' Roll to listen to, and this disc is gonna be one of my drunken classics. So there. (CD)-**chuck.foster**

The Devil's Spades "Carnival of Freaks" *(Hangmen, POB 263, Sussex, NJ 07461).* I admit, I'm a sucker for this shit. The Devil's Spades hail from New York City and play '50's-styled Rockabilly/Punk mixed with enough Psycho to make it all that much more enjoyable for me. The band doesn't slow up for a second (well, unless a particular song calls for it), but all in all, The Devil Spades are a force to reckon with. For all the local folks reading this mag, make the time to check these cats out live. (CD)-**McClernon**

Dio "Holy Diver: Live" *(Spitfire,22 W. 38th St, 7th Fl, New York, NY 10018).* I thought this was a great idea—record several shows and assemble a complete live version of one of the greatest Heavy Metal albums of all-time. Add to that songs from the prior bands Dio was in (like Black Sabbath and Rainbow) and make a two CD live set of it—it's a brilliant idea. I've been seeing Dio since 1984, and he's always amazing and timeless; apparently, no longer. This is the first recording I've heard where his voice just doesn't hold up at all, and the songs have been modified to remove the parts that his formerly dynamic voice made special. It's a real shame, because although every song on this set is amazing, these versions suffer. I was sort of crushed by that fact. Dio is **never** supposed to get old or not rock; it's a real look into mortality, and it makes me sad. Support the man for all he's done for the music, but don't expect anything but a poor performance from this disc. (CD)-**Myk**

The Distance "The Rise, the Fall and Everything In Between" *(Abacus, 12333 S. Van Ness, Hawthorne, CA 90250).* Growing up in Connecticut, you find yourself giving a little extra leeway to bands from there. Voice of Reason was a band that I saw a couple of times, but never heard recorded, so when they had broken up and The Distance came out, then I paid attention. The EP on Bridge Nine and the split with With Honor blew me away—they're excellent slabs of good old Connecticut Hardcore. But let's face it, old-fashioned Hardcore just doesn't cut it anymore. Now, with the release of their full-length and Abacus debut, The Distance is out to prove something, and they enlisted Bert McCracken from The Used to help them out on what looks to be their biggest track for sure. The rest of the album hints at their Hardcore roots, but the melodies and song structures cast them into the populace of contemporary bands. The Distance basically play a heavier melodic Emocore now—heavier than Screamo, but more melodic than Hardcore—but the band avoids the Metalcore stamp with ease. They'll appeal to fans of Thursday, Taking Back Sunday, and Senses Fail, but could possibly still play to their old crowd because of the edginess they have managed to keep. It's a fine line, but with this new album, The Distance are primed to make it happen. (CD)-**Myk**

Divider "At Twilight" *(Shock Value, www.shockvaluerecords.com).* Divider is one of the current bands upping the ante for Long Island Hardcore. On their debut EP, these five guys from the Smithtown area rage chaotically on six tracks that sometimes threaten a total meltdown. Think Dillinger Escape Plan's turn-on-a-dime guitar riffs, SkyCameFalling's ability to calm then blast, and Converge's penchant for assaulting the sense—actually, At Twilight was recorded by Kurt Ballou at God City, which makes perfect sense. Vocalist Tym Barash sounds like at least three different people as he growls, screams and sings his way through a barrage of slicing guitars and lethal double-kick, targeting corporate greed, religion and the coming apocalypse. I smell blood and fire... (CD)-**Black**

Drag the River "It's Crazy" *(Suburban Home, www.suburbanhomerecords.com).* It's crazy, it really is....how good this record truly is. A veritable "supergroup" if I've ever seen one, Drag the River features Chad Price of ALL on vocals, backed by former and current members of acts such as Armchair Martian, The Nobodys and Pinhead Circus. But before ya'll get too excited, take note that Drag the River sounds nothing like the bands mentioned above—this is Country music that Merle Haggard and Johnny Cash fans will appreciate. *It's Crazy* is a moving, gut-wrenching soundtrack for anyone that's been more than a little depressed and felt compelled to guzzle a fifth of Jack. In other words, it's right up my alley, and it's brilliant. (CD)-**McClernon**

The Ducky Boys "The War Back Home" *(Sailor's Grave, POB 6786, Toledo, OH 43612).* On their fourth album, Boston's Ducky Boys prove once again why they are one of the best, albeit underrated, Street Rock n' Roll bands on the scene today. For whatever reason, the band has never gotten the credit they're due, with a majority of that having to do with living in the shadow of more popular Boston acts such as Dropkick Murphys (with whom they released a split 7" with 10 years ago) and The Unseen, as well as breaking up at perhaps the height of the band. With *The War Back Home*, Mark Lind and company churn out unbridled passion and emotion from start to finish, perfecting their Dropkick Murphys meets Social Distortion meets the Bruisers brand of Punk Rock n' Roll. *The War at Home* is by far the band's most political statement since their inception, but Lind puts a fresh spin on the events abroad without coming off clichéd. It's great to see these cats finally receive all the adulation that's eluded them for far too long. (CD)-**McClernon**

Engineer "Reproach" *(Hex, 201 Maple Lane, N. Syracuse, NY 13212).* The first proper full-length from Engineer is nothing short of brutal, and that's a good thing. If you've ever been a fan of His Hero Is Gone or Coalesce this should already be in your collection. While the vocals are of the Cookie Monster variety—which can be an acquired taste—Bob Gorham pulls it off better than most. Engineer understands Hardcore and how it's meant to sound: raw and unapologetic from start to finish, leaving no survivors in its path. (CD)-**McClernon**

Enslaved "Ruun" *(Candlelight US, POB 707, Plymouth Meeting, PA 19462). Isa* would be a hard release to follow up for any band. Did that stop Enslaved? No, of course not. They decided to make an album that was equally as musically challenging, equally as diverse, and possibly even better-produced. This is in the realm where Opeth treads, but with a slightly different focus; there isn't as much straight orchestration as you'd find with Opeth, not as much clean, Classical-sounding music. Enslaved's clean music more follows their use of classic Norwegian Folk, and still incorporates the all-out Metal mix into the parts. The band has managed to attain atmosphere in addition to the Metal and Folk, then inject their signature Viking sound. These guys are geniuses—they've managed to keep themselves together and focused unlike, say, Ulver, that did one record like this and then slipped right out of the Metal world. This proves that Enslaved's last two albums weren't flukes, they were bricks in a foundation, one that continues being built upon here with one of 2006's best albums in the heavy arena. (CD)-**Myk**

Escape the Fate "There's No Sympathy For the Dead" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026).* This is the debut EP from a band you're going to be hearing a ton about. Escape the Fate is a cross between As I Lay Dying and the All American Rejects, and their heavier is heavier than any Screamo band I've ever heard. At times, the vocals remind me of Barney from Napalm Death. The guitar sound during the heavy is 100% As I Lay Dying, which is good because I love that.

MARK OF THE DEVIL

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Mark McLaughlin

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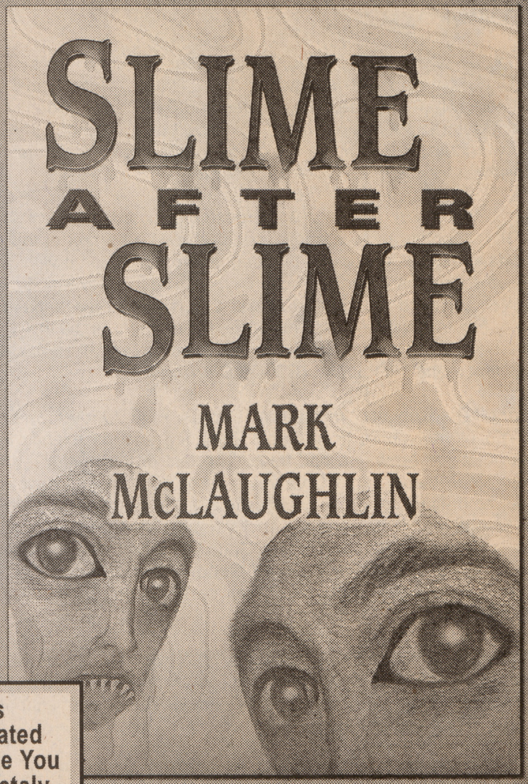
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The clean vocals have that All American Rejects/ Fall Out Boy feel, but the voice isn't as flowery as with those bands. This is a little more traditional Rock and Roll, and there are times that these songs get a little messy. The band is trying to be a bit too diverse, but that will correct itself with a little more experience. Fans of Norma Jean, Underoath and any of the wannabe Swedish bands will appreciate where these guys are going. (CD)-**Myk**

Fat Sam *(www.fatsamrocks.com)*. Fat Sam blast forth with a monstrous squall of '80s/'90s-style Hard Rock that furiously veers into Metal and Grunge territories in a fiery flash of extreme decibel levels. Vocalist Gordon Price growls and roars like Godzilla stomping through the streets of Tokyo on a mission to destroy everything in sight. Guitarist Jerry Mann possesses molten fingertips of steel that unleash a fantastic plethora of large, lumbering riffs and searing, strafing leads. Bassist Jim Mann thunderously maneuvers his instrument as if it were a nuclear-powered locomotive rhythmically pounding the hell out of the tracks that carry it to points unknown. Drummer Adam Cherry attacks his kit like an eight-armed cyborg demon intent on pummeling the snare, tom, and cymbals into a smoldering pile of rubble. To put it bluntly, Fat Sam does indeed rock… and with a vengeance. (CD)-**Moser**

From First to Last "Heroine" *(Epitaph, 2798 Sunset Blvd, Los Angeles, CA 90026)*. I'll give it to these kids: they don't sound like all their contemporaries. They have some Hawthorne Heights, some Atreyu, some System of A Down and some Misfits all in the mix. They do seem to be a little image heavy—that's fine—but I hate System of A Down, so that aspect of their music irks the shit out of me. But, through the rest of it, it's fairly easy to understand why these guys are on the verge of breaking it huge—the guitars are just heavy enough, the music is just uptempo enough to keep it from being mushy, and there's enough original thinking to attract those Blood Brothers fans out there. From First to Last is like putting all the most popular Emo, fashion Punk and Goth bands in a blender and pulverizing them into an album. Some of the songs don't really seem like they should hold together, but they manage somehow. Fans of AFI, I Am Ghost and the like will, I'm sure, adopt these guys. (CD)-**Myk**

Gabe Cahill "1,000 Nightbirds" *(Ant Hill, www.gabecahill.com)*. Lucky for me this isn't another CD of typical singer/songwriter drool. Rather, Gabe Cahill composes songs that lie somewhere between Ray Davies and Syd Barrett. I don't know if his band, Elegant Bastard, sounds anything like this, but if they do, they might be good, too. Psychedelic Pop that gets extraordinarily heavy at times, kinda like Spiritualized without the Gospel. (CD)-**chuck.foster**

Gist "Diesel City" *(Red Stapler, www.redstaplerrecords.com)*. Hailing from Washington DC, it comes as no surprise that Gist owe a portion of their sound to Fugazi. On *Diesel City*, Gist takes that influence and combines it with later period Braid, as well as a touch of Latin American flavor ala At the Drive-In. So what does it all mean? Well Bucky, it means that *Diesel City* is one of the better Post Punk records to be released in some time. This is catchy and noisy in all the right places, with a vocalist that can actually sing, not just scream off-key. It's amazing how it's the little things that make me happy…(CD)-**McClernon**

Good Riddance "The Republic" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. The eighth album from Good Riddance sounds exactly like…Good Riddance. And that's in no way a bad thing. The fact of the matter is that by this point, you either love these Santa Cruz veterans or not, but with each album you know what you're getting, which is essentially politically-driven melodic Hardcore that yes, still resembles NOFX, and still rocks harder than so many of the bands trying to make a career out of sounding like Good Riddance. *The Republic* features Russ Rankin at his sharpest lyrically, and Good Riddance continuing to create some of the best Punk Rock anthems of their career. What more could one ask for? (CD)-**McClernon**

Hawthorne Heights "If Only You Were Lonely" *(Victory, 346 N. Justine St., Suite 504, Chicago, IL 60607)*. The only thing worse than bad Emo is bad MTV Emo. Hawthorne Heights' *If Only You Were Lonely* reminds me of high school cafeteria food. Remember? (CD)-**chuck.foster**

Head Automatica "Popaganda" *(Warner Bros., 75 Rockefeller Plaza, New York, NY 10019)*. The Head Automatica I remember from a few years ago was a kinda weird-sounding band, but by the time I popped their second full-length in I was already hearing the opening track, "Graduation Day" all over the place. *Popaganda* is being compared to the early works of acts like Nick Lowe, Elvis Costello and Squeeze, but although those are valid points of reference, Head Automatica isn't a retro thingy—instead what these Long Islanders have in common with those artists is an understanding of punchy rhythms, cutting melodies and some raw lyrical elements (I'm thinking "Lying Through Your Teeth"and "Cannibal Girl"). Vocalist Daryl Palumbo (Glassjaw, anyone?) hits his marks so perfectly track after track only a corpse could be unimpressed, and the musical performances are equally inspired. Come to think of it, "Graduation Day" is just the tip of the iceberg that is *Popaganda*, an album which could literally make Head Automatica a household name. (CD)-**Black**

Hell Promise *(RocketStar, POB 54108, Redondo, WA 98054)*. Slight digressions into Thrash can't salvage the dull, mid-paced Metalcore snoozefest that is this full-length from Hell Promise. The uncompromisingly violent "beatdown" rhetoric, massive windmill-inducing E-chord chugging riffs and lackluster surly howls are all predictably "in effect," unfortunately. A bit more metallic burn is showcased here than on other like-minded efforts, but Hell Promise don't veer far from the pack, and the results fail to rise above the lackluster status quo. (CD)-**Ramek**

Hollow Ground "Cold Reality" *(Organized Crime, POB 213, Brookfield, IL 60513)*. The vocals on this sound exactly like Jamey from Hatebreed. Musically, Hollow Ground is a little more straight on Metal than Hatebreed, but they have elements like Integrity, Shadows Fall and Killswitch Engage. They have the mandatory sing alongs that sound like they should be on Merauder record. This is an EP that's under 13 minutes long, but it's a pretty powerful 13 minutes. I'm not blown away by the originality here; it's amazingly cookie cutter, but not bad. Yet another in a long line of bands that will just get lost in the sea of post-Integrity Metalcore. (CD)-**Myk**

Hollow Ground "Cold Reality"*(Organized Crime, POB 213, Brookfield, IL 605413)*. A six-song EP that's very Hatebreed , vocally and musically. Gang vocals, beatdowns, etc…you know the deal. (CD)-**KevTV**

The Horror "The Fear, The Terror, The Horror" *(Chainsaw Safety, POB 260318, Bellrose, NY 11426)*. These guys are from the UK and they sound like it. It's simple—if you like bands like Voorhees, Drop Dead, English Dogs and GBH, you're going to be into The Horror. This is dirty Grind Punk that's fast and nasty, and the kind of thing you die for because you know there will never be another Discharge album again. The CD consists of 18 songs, none of which hit the two minute mark. For all you people who still wear Dirt and Amebix patches and complain you can't get the *Filth/Blatz Shit Split*, this is for you. (CD)-**Myk**

I Object "Teaching Revenge" *(Alternative Tentacles, POB 419092, San Francisco, CA 94141-9092)*. I object to this band not being way fucking bigger (when the puns are flying, look out!). I Object hails from the Rochester/Syracuse, New York area, and believe it or not, they are not, I repeat NOT, a Straight Edge Hardcore band. After the initial shock, I learned really quickly that I Object is one of the most honest Punk Rock bands to hit the scene in a long time. There's nothing special in this female-fronted quartet's delivery—it's raw, unpolished, fast-paced Punk Rawk similar to F-Minus (which makes sense since Brad Logan of said band co-released this on his label Blacknoise). But, this is DIY to the core; I Object makes it easy to believe in the ethics and values of a scene that so often seems lost in fashion and commerce. *Teaching Revenge* might not be for everybody, but if you're looking for something to believe in or to renew your faith in the Punk Rock, you should take a listen. (CD)-**McClernon**

If All Else Fails "Do Not Forget to Be Angry" *(Baseline, POB 2541, Rancho Cucamonga, CA 91729)*. *Do Not Forget to Be Angry* bursts out of the speakers like glass torrents of rain madly skittering across an electrified sheet of corrugated metal. Indeed, it's initially a discordant Post Punk blitz of nervous energy that gnashes and grinds and whirls like fine-tuned machinery in a noise factory. But it then suddenly takes a turn into a melodically prestigious realm of experimental Indie Pop grandeur where richly textured, vibrantly energetic musical tones tease the ears while delicately rattling the earth below spastically shuffling feet. Random spurts of Jazz and Rockabilly rhythms blare forth here and there, and it all ultimately fades into a brilliant halo of musical magnificence by CD's end. Enraptured I am! (CD)-**Moser**

Ignite "Our Darkest Days" *(Abacus, 12333 S. Van Ness, Hawthorne, CA 90250)*. Although I'm not a fan of some of the causes this band support, I hold them dear for sticking to those ideals. I also hold them dear for staying true to Hardcore—**true** Hardcore, not eyeliner music or Metalcore. These guys are the same now as they were on *Call On My Brothers*, and that means a lot to me. I knew exactly what this album was going to sound like the minute I opened the CD—it sounds like every other note, song and album this band has ever done, like post-Uniform Choice, post- Unity, post-Orange County early '80s Hardcore, no more, no less. The album has some songs that will stick out in your mind, or that are a little catchier, or where the choruses are a little stronger, but there's not one second where you'll be able to say "that stinks." If you're into bands like Hawthorne Heights and Atreyu, you should do yourself a favor and hear what music those bands bastardized to make their sound. This is the real deal. (CD)-**Myk**

In Extremis " Absolutes and Opposites" *(In Extremis, 131 N. 11th St., New Hyde Park, NY 11040)*. Long Island's In Extremis play long, complex, dark, heavy songs that are very similar to Tool, only with a female vocalist and a bit of a Death Metal influence. The band members are certainly accomplished musicians, which is especially evident in "Three Passes." I prefer music that's a bit grittier, but these guys really aren't bad at all. Check 'em out. (CD)-**chuck.foster**

Incarnated "Pleasure of Consumption" *(Selfmadegod, POB 46, 215002 Biala Podl, Poland)*. This CD is the band's first release since 2000 and also contains the band's 1997 three song demo. Incarnated is from Poland, what do you think they sound like? They're fucking Grindcore! They're right on track with countrymen Decapitated in speed and pure violence. They're far more primal than Yattering or Vader, but vocally they're similar to Behemoth. No, these guys are closer to Carcass, Gorerotted, and Impetigo than they are to the classic Death Metal bands. The bass just hums it's tuned down so low, and the blast beats sound mechanical, which seems to be a staple of the Polish scene. If you're into bands like Impaled, Autopsy and Abscess, Incarnated will be more than brutal enough for you with this 13 track offering. (CD)-**Myk**

Iron Age "Constant Struggle" *(Youngblood, POB 236, Ephrata, PA 17522).* I eagerly await anything that's released on the Youngblood Records label. I know firmly that if will be some retro-sounding classic Hardcore band that I'll thoroughly love. Along comes Iron Age, and the first thing I noticed is that it features ex-members of Far From Breaking and Desperate Measures, bands that put out my favorite prior releases on the label. I knew it was going to be good. Then, I threw it on. The CD contains 10 tracks and it sounds like Leeway, Maximum Penalty, *Best Wishes*-era Cro Mags, and even a little bit of Warzone. I loved it, as I knew I would. Youngblood is one of the best labels in the US releasing true Hardcore and if they put out a record, you can figure it will sounds like it's from 1990 or earlier. I haven't heard a bad thing from Youngblood yet, and Iron Age is no exception. (CD)-**Myk**

Junius "Blood Is Bright" *(Radar, POB 1205, Allston, MA 02134).* I liked the first Junius album, *Forcing Out the Silence*, for its heady psychedelic Space Rock. It seems they've progressed since their debut, adopting a strikingly Post Wave sound without resorting to the clichés of a number of bands today whose names I refuse to put into print. Additionally, the production here is much better than on the earlier effort and lets the band's wall of sound rise against the tide. (CD)-**chuck.foster**

Just A Fire "Spanish Time" *(Sick Room, POB 47830, Chicago, IL 60647).* Chicago's Just A Fire certainly do a good impression of Fugazi! (CD)-**chuck.foster**

Keep of Kalessin "Armada" *(Candlelight US, POB 707, Plymouth Meeting, PA 19462).* The band started out as a side project, but has morphed into an extremely consistent entity. This is the band's third full-length, and even without the former famous members of the band, they have put together another release that walks the fine line between Death Metal and Black Metal. Much like the earlier releases of Darkthrone that helped define the genre, Keep of Kalessin, in both vocals and guitar, recall a time in the scene where things were not yet so defined. The vocals remind me a lot of early Entombed, while the guitar sound has elements of Bathory, Darkthrone and even early Dimmu Borgir. It's not stereotypical Black Metal, but once again has enough of the style's elements to appease even the most diehard fans. The album has a strong recording, and the songs are as compelling as any you'll find on either of the band's earlier releases—or anyone else's these days. This is not the hokey Black Metal that tries so damn hard to be dark and necro and sound bad; this is a proper album. The music is important, the songs are heavy and the writing is everything it should be. Fans of Immortal, Gorgoroth, 1349 and Behemoth all should instantly check out this band. (CD)-**Myk**

Kevin K and the Real Kool Kats "Perfect Sin" *(Full Breach Kicks, 2826 W. Armitage Ave., 2nd Fl, Chicago, IL 60647).* Kevin K is an old-school '70's New York Punk who's onto his twelfth album and will most certainly be putting out his thirteenth in the near future. Apparently, he's got quite the following in Europe and Japan, like so many other underrated musicians. Folks into Johnny Thunders-style CBGB's Punk with Iggy-type vocals will dig it. (CD)-**chuck.foster**

Kitty and the Kowalskis "Chinese Democracy" *(Amp, 153 Balsam Avenue, South Hamilton, Ontario, L8M 3B6, Canada).* Isn't *Chinese Democracy* allegedly the name of that mythical beast known as the long delayed Guns n' Roses album? Oh well, I'm sure this record is infinitely better than anything those hacks could produce at this point. Kitty and the Kowalskis have long been one of the most underrated Pop Punk bands going. Kitty's vocals are second to none, and equally impressive are the Kowalskis themselves, who perform some of the most inspired Ramones-influenced Punk Rock in many moons. Rare is it to find a song as catchy as "I Love You Baby But I Hate Your Friends," but you'll find that and many more on this record. (CD)-**McClernon**

The Knights of the New Crusade "A Challenge to the Cowards of Christendom" *(Alternative Tentacles, POB 419092 San Francisco, CA 94141).* The Knights of the New Crusade seem to draw their lyrical content from religion and the teachings of the gospel. What I can't figure out is if this is religious satire or if the band is actually trying to send some sort of a significant religious message to their listeners. I don't know. What I can honestly say is that aside from the spoken word portion of the record, the music is horrendous—it's not very catchy, and gets to be irritating after a while. I can't imagine what these guys thinking. (CD)-**Manic**

Kover "Assembly" *(Engineer, 210 William St., Boonton, NJ 07005).* Featuring members of some of Toronto's better acts such as Blue Skies at War and Heroes For Sale, Kover play melodic Punk influenced by the likes of Leatherface, Small Brown Bike, Hot Water Music, etc., etc. One of the best bands today performing this style of Punk Rock is Whiskey Sunday, and I can undoubtably say that Kover is damn near as good. *Assembly* may not be the perfect record, but it contains all the elements that a good Punk record should: balls, chops, and hooks... not to mention it's made me go to the fridge to grab a beer. (CD)-**McClernon**

La Quiete "Tenpeun 01-05" *(The Perpetual Motion Machine, POB 657, Hamilton, VA 20159).* These days, some of my favorite Punk and Hardcore is coming from across the Atlantic Ocean rather than my own neck of the woods. For the last few years it seems as European bands are replicating the blissful urgency that was offered by the first wave of American Hardcore Screamo acts like Saetia and Orchid, as well as the sense of community and rejection of mainstream music that surrounded the scene back in its heyday of the late '90s at collective venues like ABC No Rio or just some kid's filthy basement turned show space. And, easily one of my favorite imports has been the wonderfully chaotic Italian act La Quiete, which features members of the wildly popular but recently deceased Raein. *Tenpeun 01-05* is collection of all of La Quiete's early and out of print releases such as various split 7"s and compilation appearances, in addition to some demos and unreleased tracks. If you're a fan of dynamic, passionate Hardcore that pulls out all the starts, stops, and speed in the vein of bands like Apoplexy Twist Orchestra and Pg 99—as well as the aforementioned Raein—there's no reason why La Quiete shouldn't be one of your favorites. And, while there are different varieties of European Hardcore being offered these days, *Tenpeun 01-05* succeeds in being a glorious document of the sincerity, energy and passion of what's been going on in European Hardcore as well as La Quiete's rich discography. Fortunately, it seems as if La Quiete will be bringing their magic to American soil this summer, as they'll be touring be Phoenix Bodies, so be sure to catch them. (CD)-**Andriani**

Lifetime "Somewhere In the Swamps of Jersey" *(Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810).* Lifetime is the original Emo band as far as I'm concerned; Ari's vocals paved the way for all the bands that are now commonplace on the radio. So, it should come as no surprise that a two CD retrospective of the band would be high on my list of must owns. Starting with disc two, you're presented the long out of print New Age Records release of *Background*. Included on this is the secret live recording that was on the New Age CD as well. If you don't have this album, you are sorely missing out, as it's stellar and it is a pretty good live recording as well. The first disc contains the Lifetime 7," the B-side of the *Boy's No Good* 7," The "*Tinnitus* 7," a slew of unreleased alternate remixes of songs, including a completely different version of the *Background* LP, and also the band's track from the *Land of Greed* tribute to Embrace. No Lifetime or Emo fan has any excuse for not getting this release, which comes with an absolutely amazing booklet. The only slight disappointment here is the fact that the original artwork for these releases don't appear anywhere, but in the end, it's really about the music anyway. (CD)-**Myk**

Ligeia "Your Ghost Is A Gift" *(Ferret, 258 Livingston Ave., New Brunswick, NJ 08901).* Massachusetts Hardcore/Metal, produced by Ken Susi from Unearth. Ligeia sometimes uses sung vocals, but they don't exclusively appear during the choruses, while other songs exclusively utilize a Metal vocal delivery. Some songs go more Metal than others in structure as well. "Makin' Love to A Murderer" features Phil Labonte from All That Remains. This band has traces of Poison the Well in it, while a song like "Swollen Eye" has Converge-like qualities. A good record by a good band who could be even better with a more stylistically unified and independent record. (CD)-**KevTV**

Love Equals Death "Nightmerica" *(Fat Wreck Chords, 193690, San Francisco, CA 94119-3690).* Featuring ex-members of Tsunami Bomb and Loose Change, the closest thing I can compare Love Equals Death to is AFI mixed with Billy Idol and Joy Division. While the mix not sound that appealing, it's in fact a fairly respectable record...and that's coming from someone who loathes AFI more than syphilis. While at times the AFI influence is a bit too much for me take, it's far better than anything that band has done in close to a decade. Once Love Equals Death makes more of a distinction between themselves and that other band, I think they'll have much brighter future. (CD)-**McClernon**

MGR "Nova Lux" *(Neurot, POB 410209, San Francisco, CA 94141).* Mike Gallagher of Isis fame has joined the ranks of the Neurot Recordings camp; it only makes sense, actually; Isis all but ripped off the Neurosis sound, to the point they now call it "the Neurosis sound." So, Steve Von Til did a solo record on his own Neurot label, so of course someone from Isis would have to do the same thing on the same label. Don't get me wrong; I like Isis a **lot**, but the paths are becoming so predictable it becomes a matter of when—not **if**—Isis will follow Neurosis. This album is a minimal guitar atmospheric piece, as much of the Neurot library is. This is a little similar to some of the pieces found on the Sub Rosa *Utopian Diaries* collections rather than the Von Til record or the Red Sparowes. This style of music has it's place; it's a great alternate route for someone that plays in a heavy band. These are usually great background Noise pieces, and they can draw people to listen to the artists' other music if they like these works. But, they can also sound very similar to other things, and if the tracks become too long you can also lose focus and interest. I enjoyed the MGR record, but it isn't any different than In Slaughter Natives, Vidna Obmana or Mo Boma—it's another atmospheric piece that could just as easily be on the Extreme Label as Neurot, and another example of Isis trying to be Neurosis. (CD)-**Myk**

Mark Lind "Death or Jail" *(Sailor's Grave, POB 6786, Toledo, OH 43612).* After years of proving to be one of the best songwriters of our time in bands such as the Ducky Boys and Sinners & Saints, Boston prodigal son Mark Lind launches upon the unsuspecting public his first solo record, which borrows heavily in sound from past projects, while also giving a nod to artists such as Springsteen and Westerberg. Lyrically speaking, *Death or Jail* seems to be on a more personal level, as if Lind wrote these songs specifically for his friends, enemies and loved ones, past and/or present. He's simply trying to convey good times and bad that have made him the person he is today, and gets his point across ably. If you've been a fan of other Lind-related projects, you'd be hard-pressed to find something to dislike about *Death or Jail*. (CD)-**McClernon**

Maximum Penalty "Demo '89 and East Side Story EP" *(I Scream, POB 46608, Los Angeles, CA 90046)*. Re-issues are the life's blood of the scene. Classic bands have created a music, or a style that influenced bands today, and that should be passed down, especially when the band breaks up or their label goes out of business. Maximum Penalty have been involved with one label debacle after another, so for the *East Side Story* EP to be re-issued is amazing. Originally pressed on Too Damn Hype, this hasn't been available in like 10 years. Add to that the really long out of print demo, and you have an essential New York Hardcore release that can span generations. Maximum Penalty was always a little groovier sounding than your average NYHC band, and Jimmy Williams' vocals are some of the most melodic you'll find anywhere. Unfortunately, the demo recording they had for the mastering is a little rough and low, but better than nothing of course. A must for fans of bands like Yuppicide, Eye For An Eye, Burn and Absolution. (CD)-**Myk**

Mirrorthrone "Carriers of Dust" *(Red Stream, POB 342, Camp Hill, PA 17001)*. Vladimir returns with his one man project and makes a strong statement about being one of the best one man Black Metal acts in existence. Brilliant Folk orchestration ala Hagalaz Runedance and In the Woods that's flawlessly mixed with blistering Black Metal guitar tracks and drum progressions. Vocally, Vladimir's diverse range is inconceivable. The growling and screeching could compare with Shagrath at any moment, but his clean vocals could stack up against Nick Holmes or the cast of In the Woods with no problem. The harpsichord on this record is outstanding, and its played the way you'd expect on a King Diamond album, but you'd never imagine it to be at this level. Mirrorthrone has presented one of the most complete Metal albums I've heard in the last 12 months, and maybe the best album I've ever heard from the Red Stream camp. The first album was good, but it doesn't compare to this. *Carriers of Dust* should be a melodic, Gothic-Metal classic. Any fan of the Avant Garde label should instantly take note. (CD)-**Myk**

Mono "You Are There" *(Temporary Residence, POB 60097, Brooklyn, NY 11206)*. Here's a Japanese trio that could be the Psychedelic cousin to Godspeed You Black Emperor without all the really annoying pretentious things that make Godspeed so damn irritating. Symphonic like Black Sabbath's "Megalomania" with parts that range from Richard Pinhas-style guitar experimentation to full-blown phalanxes of fuzz, Mono is definitely more about music than art. It's a trait that some people seem to miss. (CD)-**chuck.foster**

Moonspell "Memorial" *(SPV USA, 48 Broad St, #287, Red Bank, NY 07701)*. Moonspell was one of the first bands I had heard that was really doing atmospheric, melodic, Goth style Death Metal. At first listen, I really didn't care for it, either. It was rough and still too traditionally Gothic for my tastes. But, years later, as the band has continued on and fine-tuned their music, they've not only gotten heavier (a major bonus), but they've also improved their melodic elements as well. They now can appeal to fans of Cradle of Filth as well as to fans of Switchblade Symphony and Paradise Lost. Moonspell's music has transcended the Goth scene, and could have the ability to unite fans of all those bands. Fernando's growl has become so much more powerful, while the clean vocals are as strong as they ever were and still remain an asset to this band. Moonspell is the next heavier progression for fans of Lacuna Coil or Evanescense; it still has the basic compositional body of those bands, but there's so much more meat here. This is by far one of Moonspell's best efforts, and puts them right up their with Type O Negative at the top of the heavy Goth scene. (CD)-**Myk**

Moonspell "Memorial" *(SPV, POB 72 1147, 30531 Hannover, Germany)*. Portugal's Moonspell have toured with Cradle of Filth and Opeth, and fall in between the two sounds in terms of the brand of Metal that they perform; they have Cradle's faster moments and display keyboard throughout their music, giving it that haunted, Black Metal feel, but vocally they are more akin to Opeth. Though not as deep as Mikael's hard vocals, Moonspell do not use Dani "my balls are caught in a wood chipper" Filth's range. "Upon the Blood of Men" is my favorite track, starting with an eerie keyboard intro prior to giving way to some intense percussion and quality riffing. For fans of Death and Black Metal that creates a mood through music, not imagery. (CD)-**KevTV**

Mouth Sewn Shut "Pandemic = Solution" *(Rodent Popsicle, POB 1143, Allston, MA 02134)*. This is one of those releases that I was totally floored by. It comes off sounding like Death Metal while also retaining certain general Hardcore and Crust Punk underpinnings. I'll just cut it short and mention that Mouth Sewn Shut gave me a fuckin' headache, and I got sick of it very quickly. In the end, it just wasn't for me. (CD)-**Manic**

Mower "Not For You" *(Suburban Noize, www.suburbannoizerecords.com)*. Radio-friendly Metal muck. The Rap Metal grooves, chugging riff spewage, and generic vocal growls/croons are in abundance as Mower combine the less enticing aspects of midtempo Thugcore and lethargic NuMetal (two genres that are rather tasteless to begin with) for a thoroughly uninspired outing. Unabashed tough guy posturing ensues en masse. This bland beatdown drivel is best avoided. (CD)-**Ramek**

NOFX "Wolves In Wolves' Clothing" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. Okay, you heard it here first: these guys....are gonna be....FUCKING HUGE! You doubt me now, but just you wait. But seriously, what can I possibly say that's going to change your mind one way or the other about these guys? I could tell you that this is the best thing NOFX has released since *Punk In Drublic*, or that Fat Mike is as sardonic, witty, and yes, more intelligent than ever, but one listen and you'll believe it yourself. *Wolves In Wolves' Clothing* is the type of record seldom heard in this era: Punk Rock, nothing more or less, just churned out at a frantic pace, with hooks and balls in all the right places—everything you've come to expect from Fat Mike and co. (CD)-**McClernon**

NOFX "Wolves In Wolves Clothing" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. The thing I like most about NOFX is that nothing and no one is sacred. On their last album, the band absolutely annihilated George Bush and his cronies with venom and humor. On *Wolves In Wolves' Clothing* they hit everyone else, including a good chunk of their own fans. The song "The Marxist Brothers" is so perfect it's more sad than humorous. The album contains 18 tracks and each of them is a clever statement on the world around us and how something needs to be done and that NO ONE has it exactly right, no matter how hard they try. The sound is NOFX; they've been writing this way for 20 years or whatever it's been. You can count on a great punk record tweaked with their Jazz and Ska interludes, and Mike's nasally, sneering vocals. This album is definitely on par with *War On Errorism* and that album was the band's definitive re-emergence. NOFX has been duplicated countless times, but they always manage to prove why they get all the attention they get...they're **that** good. (CD)-**Myk**

The Nazi Dogs "Chase the Man" *(TKO, 8941 Atlanta Ave. #505, Huntington Beach, CA 92646)*. Nope, The Nazi Dogs ain't some bullshit racist group of ex-con skinhead goons, so don't let the name scare you off. The Nazi Dogs are, in fact, four belligerently rockin' krauts with enough of a zany sense of humor to possess an outrageously controversial moniker and CD cover art depicting Dubya Bush and Adolf Hitler as the *Easy Rider* dudes roaring through the desert on their souped-up chrome-adorned choppers. The music itself is a snotty, spastic, and trashy festival of drunkenly delivered Punk Rock grittiness smothered in thick globs of beer, venom, and puke. Not since the *Killed By Death* series of a few years back has Punk sounded so agitated, hopped-up, and alive. Grab a raincoat and prepare for a torrential downpour of gobbed snot, kiddies! (CD)-**Moser**

The Nazi Dogs "Chase the Man" *(TKO, 8941 Atlanta Ave. #505, Huntington Beach, CA 92646)*. Not a bad record. While the snotty vocals don't seem to carry through the recklessly chaotic yet exceptionally fast music, on some of the tracks the music is excellent and pretty straightforward. The fast-paced drumbeats and flowing guitar work really bring the record home. There's even a cover of Devo's "Mongoloid" on here. Awesome! (CD)-**Manic**

Neurotic Swingers "Sexy and Mysterious" *(Lollipop, 7 Impasse Monségur, 13016 Marseille)*. Gee, I was just waiting for a French '77-style Punk band to come around, being as there are definitely not enough bands out there ripping off the Clash. (CD)-**chuck.foster**

New York Dynamite *(New York Dynamite, 98 Norman Dr., East Meadow, NY 11554)*. It's apparent that this band listens to and is heavily influenced by what's on the radio and MTV. On that level, they do a good job. Come to think of it, they really sound like Keaunu Reeve's band, Dogstar. Not my thing. (CD)-**chuck.foster**

No Idols "Low" *(Hex, 201 Maple Lane, N. Syracuse, NY 13212)*. Featuring ex-members of two of my most recent favorite upstate New York bands, The Disaster and the Funeral, No Idols take a slightly different approach to their brand of angular Hardcore, and yet once again make a terrific album. No Idols owes more to Black Cross than Kid Dynamite on this one, and since I consider myself a huge Black Cross fan, I can't say I'm upset about it. Here No Idols proves themselves more than capable of creating a full-length's worth of material that doesn't slow down for a second. While the vocals may be somewhat one-dimensional at times (a common problem with far too many Hardcore bands, it seems), they're also filled with enough blood and guts to keep this guy focusing less on that fact and more on putting my fists through panes of glass. (CD)-**McClernon**

Non-Human Level *(Listenable, 556 S. Fair Oaks Ave. #101-111, Pasadena, CA 91105)*. This is what happens in Europe... People are in great bands, but decide they have enough free time to play in 10 other bands when they get bored or come up with a song that doesn't fit their main band. Non-Human Level happens to have two members of Darkane, a member of Meshuggah and a former member of the Devin Townsend band. No big deal, just a bunch of guys getting together and randomly recording a classic Dark Thrash album in their spare time. This is the exact kind of album you would have at one point found on the WAR label. It sounds like Darkane's earliest offering, but also Eucharist, Aura Noir, Destruction and Sodom. It sounds nothing like Meshuggah, so Gustaf must have been really bored with that passé act and came to this little shindig. Throw this in your shitty side project pile with Bloodbath, Disharmonia Mundi, and Terror 2000. (CD)-**Myk**

None More Black "...This Is Satire" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. Much like Kid Dynamite's first album, I felt that None More Black's debut suffered from too much anticipation and perhaps a feeling that the whole process was a bit rushed. So why do I compare these two situations? For those living in a bomb shelter, None More Black is Jason Shevchuk of Kid

Dynamite's band and *This Is Satire* is None More Black's second album. This album is more consistent, better written, better played, and well, just much better all around than Kid Dynamite's first one. In fact, I'll go a step further and say it might just be the best thing that Shevchuk's ever been a part of. *This Is Satire* is just excellent Pop Punk, with Shevchuk's trademark "woah-ohs" heard right from the beginning in "We Dance On the Ruins." The band has gone through numerous lineup changes since their inception, and it seems they've finally found a formula that clicks. It's time to forgive Shevchuk for leaving everyone's favorite band and give him a chance—I promise, he's earned it here. (CD)-**McClernon**

November Coming Fire "Dungeness" *(Reflections, Klarendalseweg 456-457, 6822 GW Arnhem, The Netherlands).* November Coming Fire play straight forward Hardcore that's distinguished from a number of similarly-minded peers by an overall dark tone and nods both to fast-paced Crustcore and start-and-stop early '90's fare. Though the band doesn't fall squarely into either of the aforementioned two camps, these influences do creep into their abrasive, fast paced Hardcore, which is punctuated by some memorable shout-alongs and grim, ominous riffs. Not exactly groundbreaking, but certainly above-par. (CD)-**Ramek**

Nuse "Hungwell" *(No Joke, 422 S. Willaman Dr. #5, Los Angeles, CA 90048).* Apparently these guys have been around for over a decade. Nuse plays the sort of Metal that would have been played by an opening band at L'Amours, not awful, but not memorable. Parts of Slayer and more Tri-State area Metal are all over this disc, but the album doesn't contain that unique sound that would distinguish Nuse from the myriad of similar acts. (CD)-**KevTV**

Panic "Circles" *(Reflections, www.reflectionsrecords.com).* Fuck yeah, Panic is back! One of my favorite modern Hardcore bands, Panic formed out of the ashes of the Trouble, taking the energy of said band and speeding up the pace nearly triple. Gibby's voice is better than ever, and the band's unrelenting old school Boston Hardcore sound has never been better. As far as current bands playing this style there are few better, and Panic started before many of them. This EP is the band's first release since breaking up in 2002, and they haven't missed a beat. Let's just hope they stick around a little longer this time. (CD)-**McClernon**

Panic! At the Disco "A Fever You Can't Sweat Out" *(Fueled By Ramen, POB 1803, Tampa, FL 33601).* These are the sweethearts of the music scene right now. They play a cross between Brit Pop and Emo, almost like Taking Back Sunday meets the Strokes, with a little more get up and go to it. There is some original Electronica stuff going on throughout the songs. They've gone past where Fall Out Boy has become status quo, and they aren't dry and predictable like The Bravery and Jet. Panic! At the Disco is one of those bands that a hip parent could listen to with their hip teenage son or daughter. They are like happy Emo, if there is such an animal. My wife loves it—actually, it's getting stolen as soon as I finished writing this. If you like Taking Back Sunday, Franz Ferdinand, Fall Out Boy and From First to Last, you'll surely like Panic! as well. (CD)-**Myk**

Path of No Return "Black Nights Coming" *(GSR, Spekstraat 44, 6223 BM, Maastricht. NL).* This is one of those bands that tries too hard to make things off-time and complicated, and they succeed in making things disjointed for sure. A lot of the guitar parts sound off-kilter or they just abruptly change direction. On the third track there's a riff that sounds like it's right off an As I Lay Dying track and after about five notes, they just kill it into this weird progression—it just sounds thoughtlessly constructed. There are a couple other instances that struck me in a similar way, but this was the worst. The vocalist also displays very little range. His timing is good, but his delivery is all the same and mostly uninspiring. At no point did I hate this record, but at no point was I inspired to call myself a fan. This is just yet another album in the sea of worldwide Metalcore that leaves next to no impression. (CD)-**Myk**

Path of Resistance "Can't Stop the Truth" *(Victory, POB 146546, Chicago, IL 60614)*. This Syracuse Straight Edge band is back with 12 songs of militant fury. Path of Resistance features three vocalists telling me their beliefs and viewpoints. If you have this much belief and conviction I'm all for it, but I can't help but feel that music like this turns me off the way a religious zealot would—whatever you do to get by and live a positive life is more than cool by me, but the line between dialogue and sermon gets hazy. Musically, it's a faster Syracuse Hardcore sound. The tri-vocal delivery is a break from the norm, but two of the three sound similar, while the third should not be manning a microphone at all. If this is your scene, these guys are probably your Beatles. (CD)-**KevTV**

Permanent Me "Dear Virginia" *(I Surrender, www.isurrenderrecords.com).* Can you guess what Permanent Me sound like? Alright, I'll give you a hint: they're from Bellmore, Long Island. Give up? Permanent Me is influenced by Bayside and Brand New, with more than a touch of Weezer for bad measure. But hey, they have really nice haircuts—that's probably enough to get them signed before I finish writing this review. (CD)-**McClernon**

Plan R "My Friend Is Dead" b/w "She's Not From Chicago (But I Am and I'm Pissed)" *(Blind Spot, No Address).* Solid, Midwest-influenced Punk Rock, recorded raw as fuck, but fortunately not lo-fi to the point where the songs lose their luster. Both tracks are heavy on the guitars with patented gruff vocals. The only downside is there being only two songs here. (7")-**McClernon**

Porch Mob "Can of Worms" *(www.porchmob.com).* Porch Mob speedily lets loose with a caterwauling rocket gust of melodic Punk verve battered and bruised in a frenzied, fist-flurried roar of Hardcore brashness. Bad Religion and Suicidal Tendencies must have at one point swapped spit and other bodily fluids, the end result being Porch Mob in a fitful rush of napalm fury. It works, and I'm a crazy pogoing mess as an end result. No further raving testimonials need be espoused, because Porch Mob speaks abundantly loud and clear for themselves. (CD)-**Moser**

The Press Gang "The Press Gang EP" *(Failed Experiment, POB A-3412 Chicago, IL 60690-3412).* This band is comprised of ex-members of Ohio's The Modern Soviet Enemies and Bullet Teeth. If the current Press Gang project is any indication of what those other two bands sounded like, it's no wonder they both broke up in the first place. While attempting to sound "innovative," The Press Gang takes Rock n' Roll and proceeds to cram endless intricate piano melodies and organ breakdowns down its throat in an effort to make a catchy product—and they fail. There are five fuckin' songs on this CD and I couldn't even get through all of them—had I done so, suicide would've been an option. (CD)-**Manic**

Raised Fist "Sound of the Republic" *(Epitaph/Burning Heart, 2798 Sunset Blvd., Los Angeles, CA 90026).* This is really heavy for Epitaph/Burning Heart; I'd expect this to be on a label like Century Media. Raised Fist is Hardcore with some blatant European Metal influences meeting somewhere in Sweden. Alexander Hagman's vocal delivery is dizzying, as he crams more words and verses into one song than most humans are capable of speaking in a week. As fast as his delivery is, it's usually sung in the same tone. The title track has a bit of an In Flames sound with the catchy chorus, and other songs take on a bit of the Gothenburg feel as well, while still retaining a Hardcore edge. An interesting listen, but the vocals aren't putting the disc over the edge for me. (CD)-**KevTV**

Raunchy "Death Pop Romance" *(LifeForce, POB 680, Conshohocken, PA 19428).* This is a bit odd for a band, starting on Nuclear Blast and ending up on Lifeforce, as Lifeforce is usually a breeding ground for bigger labels to pilfer from. Raunchy come from Denmark, but play like they're from Sweden. This album has a lot of In Flames, Soilwork, and Carnal Forge type of writing on it, but mostly, there are a lot of Darkane-type influences, Swedish style Metal mixed with the slightest bit of Industrial. Raunchy's songs tend to be more clean than their Swedish counterparts, much like In Flames *Reroute to Remain*, but without as much clean singing. This could prove to be one of the biggest releases for Lifeforce, especially if the band makes it to the US to play. (CD)-**Myk**

Red Animal War "Seven Year War" *(End Sounds, POB 384743, Austin, TX 78768). A* high-quality layout and design complement Post Punk sounds akin to the DC-style that Fugazi pioneered. This is clearly well-crafted and inspired, but that's about all I can say. If you like bands that grew up in the Hardcore scene and then found more musical ability coupled with the desire to be "experimental," you'll dig this. (CD)-**KevTV**

The Redemption Song "Confession" *(Strike First/Facedown, POB 477, Sun City, CA 92586).* Shoddy recording quality + standard Hardcore = boring. Jesus Christ is the first thank you, and Chuck Norris is thanked much later. Blasphemy? Aren't they one in the same person? Both had beards, both had the ability to give life or take life away, both have had many opponents who have failed to topple their rule, and both possess an inhuman amount of instinct and insight. I wish Mr. Norris issued a full-out attack on sub-par Hardcore. For once, I'd welcome roundhouse kicks at shows. (CD)-**KevTV**

Revolution Mother "Enjoy the Ride" *(www.revolutionmother.com).* Revolution Mother is the brainchild of professional skateboarder Mike Vallely, as well as members of Vallely's previous band, Mike V. and the Rats. It's heavily Blues-guitar based Hardcore reminiscent of BARS that has me salivating for more than just this paltry five song EP. While far from Skate Rock, I can definitely see kids tearing shit up to this. Containing elements of Stoner Rock, Hardcore, and Metal, there's something for everyone here to enjoy. (CD)-**McClernon**

Rhino Bucket "And Then It Got Ugly" *(Acetate, POB 36756, Los Angeles, CA 90036). And Then It Got Ugly* is Rhino Bucket's fourth full-length release to date and their first in 12 long years. I regrettably was unaware of the band back in the 1990s, but, boy, am I giddy and glad to make their acquaintance now. As I savor a frothy cold brew and write this here review, my skull is being repeatedly pounded by a jackhammer fistful of boozy, sleazy, high-voltage Rock n' Roll that oozes an intoxicating scent of sex, sweat, and raw primal urges. The vocalist screams and growls like Bon Scott erupting from the grave with a rabid pack of hellhound demons gnashing and clawing at his back. The fiery, fierce instrumentation is a monstrous juggernaut of turbo-electrified fury that fries, scorches, and sizzles the flesh to crispy perfection. *And Then It Got Ugly* is a raucously blistering experience, guaranteed to get the ass a-shaking and the groin a-grooving. (CD)-**Moser**

Riverboat Gamblers "To the Confusion of Our Enemies" *(Volcom, 1740 Montrose Ave., Costa Mesa, CA 92627).* Since first hearing *Something to Crow About*, I've pretty much sworn all allegiances to this band—I hadn't heard anything so primitive, fun, and well, ROCK N' ROLL in ages. It was just about the best thing ever. *To the Confusion of Our Enemies* is the follow-up to said album, and while it might not immediately grab and shake the piss outta you like *Something to...*

effectively did, it's no slouch either. The band's latest effort is a bit more polished, which unfortunately detracts from the overall greatness of the recorded tunes (these tracks performed live is a whole other story), but the songs are just as good, if not better at times, as those on the previous masterpiece. The Gamblers will be huge, and if you haven't seen them live yet, you're a tool. (CD)-**McClernon**

Rock 'N' Roll Stormtroopers "On Fire" *(Full Breach Kicks, 2826 W. Armitage Ave., 2nd Fl, Chicago, IL 60647)*. And here are some Germans who are trying to be the Sex Pistols as a boogie-down, party band. Why me? (CD)-**chuck.foster**

Roses Are Red "What Became of Me" *(Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724)*. So these guys are their heir apparent to Taking Back Sunday and Thursday. They have all the melodies, the mushy vocals, and the stunningly radio friendly delivery. The album is extremely even-keeled, with very little fluctuation into either the really heavy or the overtly pop. They avoid any sound that fluctuates from a chart topping single. This should go over really well with the Fall Out Boy crowd, as you really don't have to think here—trendy boys with soupy lyrics and simplistic electro ballads. This incites no reaction whatsoever, you can't hate or love it; it's like a drawing of a smiley face where the mouth is a straight line. I'm sure that 16 girls and 98 pound boys will love Roses Are Red, and *What Became of Me* will go gold because no parent will object to buying it for their kids. Great marketing, but not all that exciting to listen to. (CD)-**Myk**

Royden "Best Friends Our Worst Enemies" *(Hopeless, POB 7495, Van Nuys, CA 91409)*. This is a re-issue of the band's debut five song EP. I don't like bands like this, I don't necessarily mean musically. Royden is one of those nondescript bands. They don't do anything wrong, but they sound exactly like a whole bunch of other bands, and if they were in shuffle you wouldn't be able to tell them from the next. I don't like the guitar sound of the album though; it's sort of wanky and whiny at the same time—very annoying. The vocals are My ChemicalBrandNewTuesdayToLast if you know what I mean. The guy can sing, but so can every other Fat Wreck Chords, Hopeless, Epitaph, Victory band out now as well. Royden is a competent opening band, but unless they drastically change their style, they'll be like the Dokken of this scene. (CD)-**Myk**

The Sainte Catherines "Dancing For Decadence" *(Fat Wreck Chords, POB 193690, San Francisco, CA 94119)*. The Sainte Catherines have been kicking around for a while now and on their Fat debut, they may have finally created the sound and record they've been so close to achieving up until now. The Sainte Catherines are obvious fans of Leatherface and Hot Water Music, but they also incorporate the pedal to the metal beats of Motorhead (which I suppose can be said of Leatherface as well) to fill out their wall of sound. *Dancing For Decadence* might not be perfect, and perhaps at times the songs blend into one another, but there's not a clunker in the bunch, and well... it's got me boozin'. (CD)-**McClernon**

Satellite Lost "The Devil's in the Details" *(The Fiction Starts Here, www.satellitelost.com)*. If you took some of The Cure's more introspective tune—like the ones found on their live album *Paris*—but channeled that through a band who was savvy to melodic Post-Hardcore, you would no doubt find Satellite Lost. Their second album and supposedly their swan song at that, ***The Devil's In the Details*** is a collection of lengthy, slow-paced, melodic, heartfelt Post- Hardcore tunes that wears its digital delay drenched guitar drones and its somber keyboard tones like a badge. The production is near flawless, and I'd highly recommend this album for people that dig both Dearly Departed and The Cure. (CD)-**Andriani**

Satyricon "Now, Diabolical" *(Century Media, 2323 W. El Segundo Blvd, Hawthorne, CA 90250)*. The American version of this album has a bonus track that's not on the European version called "Storm (of the Destroyer)," so wait for that and avoid the temptation of picking up an import version. Satyricon is back, and I **really** mean back. *Rebel Extravaganza* was weak, as was the whole background of the band at that point. *Volcano* was a better record, but being on Sony in the US, they may as well have not released an album. *Now, Diabolical* is the band's best album since *Nemesis Divina*, but sounds like an older record. The song writing is more like *Shadowthrone*—maybe not as fast, but the feel is there. The guitars are crisper and sound mean. The vocals are more powerful and traditional Black Metal sounding. The band has returned to what it does best, and with a lot of Black Metal bands leaving that traditional raw writing style—or lacking a proper recording when they stick to it—this is especially welcome. Satyricon has always been one of my favorite Black Metal bands, and now they've returned to the style that made them such. (CD)-**Myk**

Sepultura "Dante XXI" *(SPV USA, 48 Broad St, #287, Red Bank, NY 07701)*. This is the best post-Max Sepultura album there is, period. The band has continued in their assimilation of the Metalcore scene and have written songs that are more melodic, but filled with weird progressions, while still maintaining that Sepultura sound. Derrick's vocals are easily his strongest; they're the most true and classic-sounding Death Metal vocals he's ever been able to muster. Sepultura's last album was strong, this album is stronger. The idea that they have crafted a conceptual album around *The Divine Comedy* is also a new direction for them that works. There are some elements of tribal exploration or other cultural inclusion which has been a mark of Sepultura for years, but it's used well and is executed admirably, although this isn't *Roots* or *Chaos AD*. Max's sensibilities are missed in that aspect, but the band upholds that Sepultura aesthetic and shoot even beyond that. If the band continues on like this they may someday rival their early works, or find a way to create something equally as good but different. This is a great step in the right direction. (CD)-**Myk**

The Shocker "Up Your Ass Tray: The Full Length" *(www.gokartrecords.com)*. In 2002, Jennifer Finch (former L7 bassist extraordinaire) put together an all-new rockin' combo called The Shocker (slang for a hand job that's administered to the fairer sex during the breathless throes of sleazy passion). *Up Your Ass Tray: The Full Length* is an updated raucously addictive follow-up to the band's 2003 seven-song EP of the same name. Containing 11 frenetically-charged tunes altogether, it's a flesh-ripping high-octane Rock n' Roll extravaganza heavily loaded with bratty bitch-snarl vocals, crunchy chainsaw-buzz guitars, a walloping concrete-crumbling bass, and drums of brutal ass-stomping steel. I love Jennifer Finch, and not just because she's so dadgum downright gorgeous, but mostly due to the fact that she rocks with balls-out bad-ass attitude. Yep, The Shocker is the A-bomb of Rock n' Roll! (CD)-**Moser**

Sick of It All "Death to Tyrants" *(Abacus, 12333 S. Van Ness, Hawthorne, CA 90250)*. This band got lost for a while as far as I'm concerned. The trip from Relativity, to EastWest, to Fat took them to places they didn't need to be, and it affected their sound and ferocity. With their new home on Abacus, they seem to have been found again. This is the heaviest, meanest and grittiest record the band has recorded since *Scratch the Surface*. There's a lot of anti-Bush sentiment on this album, which is entirely understandable; if you watch the live In-Effect video, the band hated his father as well. Lou's vocals are as sharp as they've ever been, no singing, no weird attempts at melody, just him screaming his head off. **This** is New York Hardcore. Hearing *Death to Tyrants* was like listening to *Blood, Sweat and No Tears* for the first time—it's fresh, heavy and everything you want in an album. Now, where's the pit? (CD)-**Myk**

The Sleeping "Questions and Answers" *(Victory, 346 North Justine, Suite 504, Chicago, IL 60607)*. The Sleeping come from Long Island and have been compared to their contemporaries like Taking Back Sunday and Bayside, both of which coincidently released albums on Victory. I don't think it's fair to compare The Sleeping to either of those bands, with the exception of geographically. The Sleeping is far heavier than Bayside, and not nearly as commercially poppy as the Long Island scene has become known for. Actually, I think the early work of Joe Jackson and Elvis Costello influence this band. There's also more of an obvious electro-modern feel to The Sleeping, but stylistically, there is a lot of the late '70's New Wave vibe. Bits of Siouxsie, Echo and The Police, with a hint of the modern Screamo scene, give The Sleeping a sound that will appeal to a much more diverse crowd in the long run. (CD)-**Myk**

Slower...But Faster! *(Dee Minus, POB 101074, Nashville, TN 37224)*. Some people think Grunge is an unspeakable word and an unmentionable musical form. Personally, I like a lot of the thunderously riveting Grunge that roared out of Seattle town in the late '80s and early '90s. I was younger, meaner, and drunker back then, but my insatiable enthusiasm for Grunge hasn't waned much during the past several years. So it is with a deep-gut feeling of insurmountable joy that I am now listening to a band that returns to the sludgy, broiling kinetic root of *Nevermind*-era Nirvana and pre-*Every Good Boy Deserves Fudge* Mudhoney. The vocals are a fever-pitched nasal wail of inspired madness while the guitars, bass, and drums fitfully loom large in a rolling, tumbling squall of seismic amplification. My ears are incessantly ringing, and I can no longer feel my toes. Damn! (CD)-**Moser**

The Spirit That Guides Us "North and South" *(Goodfellow, 22 Wilson St., Hamilton, ON, L8R 1CS, Canada)*. Hmm, that's funny—Dutch Emo sounds just like American Emo. Who woulda thunk? (CD)-**chuck.foster**

Society's Finest "And I, the Drunkards" *(Hand of Hope, POB 24913, Ft. Lauderdale, FL 33307)*. The big claim to fame with this band is that their frontman, Josh, joined Zao as vocalist for a while. His vocals are mean as hell, and these guys are all out Metal. Society's Finest remind me of some of the earlier bands on Ferret Records... Luddite Clone a bit, Nora at times, and there's also a touch of Hydra Head stuff like Botch. The vocals are so venomous they actually sound like they could be on a Black Metal album. The band, composed of God fearing Christians, was at one time on Solid State, and I totally believe it. If you're into bands like Training For Utopia or Stavescare, you'll want to check this out. There's no short of heavy here. (CD)-**Myk**

Soda Pop Kids "Write Home" *(Full Breach Kicks, 2826 W. Armitage Ave., 2nd Fl, Chicago, IL 60647)*. Hailing from Portland, Oregon via Denver, Colorado, the Soda Pop Kids took Garage Punk and Glammed it into a lipstick-smeared pair of pouting lips that reek of beer as they sneer your way. The constant nods to the Dead Boys and the Dolls are performed with such a love for the music that it's hard not to get as enraptured in the songs as the band is. "Electric Blood" is the anthem for sloppy, drunken sexual endeavors in the darkest corners of the bar—you may not remember her name, but you'll always remember her when you hear the song. (CD)-**chuck.foster**

Soledad Brothers "The Hardest Walk" *(Alive, POB 7112, Burbank, CA 91510)*. *The Hardest Walk* is equal parts voodoo bayou boogie, sweltering swamp-beat Rock n' Roll, and rhythmic Garage Folk as might be created on a shotgun shack's back porch in the Mississippi Delta during a lingering July sunset. Each of these 12 songs is a spiritual sojourn into the belly of the devil enshrouded in a billowing haze of bootleg whiskey, homegrown herb, and mad-dog cotton field dust. Although the Soledad Brothers hail from the urban razzmatazz of Detroit town, their musical soul is blatantly ingrained almost entirely in the Deep South. (CD)-**Moser**

Sonic Youth *(Geffen, 2220 Colorado Ave. Santa Monica, CA 90404)*. Sonic Youth's self-titled debut EP, originally released on Glen Branca's short-lived Neutral Records back while New York's original incarnation of No Wave was starting to fizzle out, has been reissued as the current crop of avant noise-making outfits are leaving no city or college town safe. And boy, after one listen to this EP it becomes quite apparent how far-reaching Sonic Youth's influence has been on the world of independent music. When Grunge broke it was natural to cite albums like *Daydream Nation* and *Sister* as benchmarks for that movement, but now, with off-kilter, rhythmic yet dissonance-filled Art Rock sprouting up all over, albums such as *Confusion Is Sex* and especially *Sonic Youth* become even more groundbreaking and influential in retrospect. The thing about Sonic Youth is that it clearly stands apart from the rest of the band's extensive discography, as it is defined more so by simplistic Reggae-inspired bass lines, the impeccable polyrhythmic percussion of Richard Edson (he had a cameo in *Ferris Bueller's Day Off)* placed securely behind the wash of harsh, ringing guitar stabs that resemble anything but Rock music—quite the contrast from the alternatively-tuned mutant guitar punk riffs and signature odd harmonic tradeoffs that are commonly aligned with Sonic Youth's resume. This self-titled EP is pure No Wave mastery; from the clanging *rat tat tat* of a drumstick beat against the guitar strings on "The Burning Spear" to the Afro percussive groove against plinky guitar chimes and repetitive lyrical interplay of "She Is Not Alone." But, this reissue doesn't stop there; bonus material includes a rare early studio track and a previously unreleased live recording from the Music For Millions festival, which is as vintage as vintage gets. If you're a fan of Sonic Youth, or just interested in No Wave at its peak, this is essential. (CD)-**Andriani**

Stars and Stripes "One Man Army" *(I Scream, POB 46608, Los Angeles, CA 90046)*. No, this isn't a re-issue. With the recent I Scream releases, I figured it was. *One Man Army* is a new album, still featuring Choke from Slapshot doing vocals. The recording is good, and you won't easily mistake this for Slapshot. The guitars are meaty and the vocals are just like the old days. The band still plays an Oi style with a little added melody and crunch. It isn't groundbreaking, but it's catchy. The lyrics aren't great either, not what I would call really thought-provoking, but they fit Choke. For a band that hasn't been together in years, this is a pretty decent album that should appeal to fans of Slapshot and bands like Forced Reality. (CD)-**Myk**

Street Brats "See You At the Bottom" *(Full Breach Kicks, 2826 W. Armitage Ave., 2nd Fl, Chicago, IL 60647)*. '77 Punk, '77 Punk, '77 Punk, '77 Punk, '77 Punk, '77 Punk, '77 Punk—IT'S FUCKING 2006!!! 1977 was almost 30 years ago! Get over it! (CD)-**chuck.foster**

Summoning "Oath Bound" *(Napalm, POB 583, Holland, OH 43528)*. This might be the epitome of Geek Metal. Atmospheric epics written by men who used to play Black Metal and write lyrics about *Lord of the Rings*—and when they aren't writing about Tolkien, they're writing about Michael Moorcock. I love this band; they're like Empyrium crossed with *Dungeons and Dragons*. The songs are epic in the way that Varg tried to be on his later instrumental albums, except there are real instruments being played and the tracks are fucking EPIC. The vocals remind me a bit of Satyr, but the music is strictly Prophecy Productions style stuff. The band is a two-piece, although they have had a third member in the past on recordings. Summoning don't play live; it is all about the music for them. This is the perfect soundtrack to *Magic: The Gathering* or the kind of thing most bands walk on stage to. Fans of The End bands, Prophecy and the weirder Misanthropy bands will eat this up. (CD)-**Myk**

Supreme Commander *(Supreme Commander, www.supreme-commander.com)*. If you're yearning for some Metal-tinged early-'90's-style Hardcore, DC's Supreme Commander should do the trick. This is fast and heavy Hardcore—not that chugga-chugga-BLAH shit. Supreme Commander has also got a split with Two Man Advantage coming out on Basement Records. Okay, Long Islanders, you know what to do... (CD)-**chuck.foster**

Taking Back Sunday "Louder Now" *(Warner Bros., 75 Rockefeller Plaza, New York, NY 10019)*. Wow! A naked guitar lick lights the fuse, "What Does It Feel Like to Be A Ghost?" explodes from the cannon barrel, and the hits keep coming. *Louder Now* jumps off from *Where You Want to Be*, but there are some twists along the way, probably due to producer Eric Valentine's marriage of polish and dynamics—strings chime in, guitar passages ooze and vocalist Adam Lazzara whispers on the stripped down, dream-like track, "Divine Intervention." In addition, the lyrics are especially troubling on this outing, a dark cloud of self-loathing and depression that has succeeded in genuinely upsetting me. *Louder Now* is as good as anything Taking Back Sunday has done, and even better at some points—it's inevitable you'll own a copy. (CD)-**Black**

This Is Hell "Sundowning" *(Trustkill, 23 Farm Edge Lane, Tinton Falls, NJ 07724)*. I hope this is the new direction of Long Island Hardcore. This Is Hell play Hardcore that just has a little hint of the metallic riff to make it heavy. They remind me a lot of Bane and Shai Hulud, except even less Metal. Don't get me wrong, sound-wise, this isn't Youth of Today, but this band is far more melodic than Metalcore stuff and the writing is stronger, the breakdowns are there, the room for finger pointing is **definitely** there, and the speed that once was a commonplace in Hardcore has returned. It isn't all chugga chugga, growl growl. Vocally, they have an early '90's bark, reminding me of some of the stuff that used to be on New Age and Conversion. There's no Emo, no forced clean vocals, but plenty of music to pig pile to. These guys have a lot in common with bands like The Warriors and Evergreen Terrace. Like I said, I really hope this is the new direction for Hardcore, 'cause I like calling a Hardcore band a Hardcore band—it's refreshing as hell. (CD)-**Myk**

Toys That Kill "Shanked" *(Recess, POB 1666, San Pedro, CA 90733)*. While some people will disagree with me after devoting their loyalties solely to *Control the Sun*, I think *Shanked*, the third full-length from Toys That Kill, is the record the band was born to make. Forming out of the ashes of FYP, Toys That Kill's sound is unique in that I find it extremely difficult to compare them with almost anybody. They have a quirkiness about them, but they most closely resemble a tight combination of '77-tinged Punk Rock (think Damned and Undertones more than Sex Pistols) and early/mid '90's Pop Punk. *Shanked* is simply a well-played, fun record that will be stuck in your head and in your CD player for months to come. (CD)-**McClernon**

Thryfing "Farsotstider" *(Candlelight US, POB 707, Plymouth Meeting, PA 19462)*. I've been listening to this band since around 1998 I guess, when they originally came out on Hammerheart. They're the best Viking Metal band outside of Enslaved in existence. On this new album, they have incorporated a little more Death Metal, giving them a weird, dirging, Venom sort of feel. I still love Thryfing; it's dirty but original, is all kinds of heavy—both musically and psychologically—and the fact that all the lyrics are written in Norwegian makes it more real. If you like bands like Enslaved, Opeth, November's Doom, then *Farsotstider* is an absolutely essential release for you to own. (CD)-**Myk**

Transition "Get There" *(Floodgate/EastWest, No Address)*. Older Midtown mixed with The Ataris and all sorts of other bands like that. There's nothing to see here, folks, please move along. (CD)-**KevTV**

US Bombs "We Are the Problem" *(Sailor's Grave, POB 6786, Toledo, OH 43612)*. On their umpteenth full-length release, the brash teeth-gnashing US Bombs crew spit out some of their meanest, most viciously slammin' Punk anthems yet. A fiery, indescribably blistering fierceness violently spills out of "Don't Get Me Wrong," "Revolution Weekend," "4th of July," "Hammered Again" (my absolute most favorite tune in the pack!), "Back Inside," and "Cheers." But it's not all caterwauling, bile-spewing Punk Snot n' Roll, folks—there's a bit of old-time jukebox-style Rock n' Bop ("Heartbreak Motel"), a spirited Ramones-like neck-snapper ("Just Like You"), a jaunty harmonica-spun ditty that sounds uncannily like The Clash loaded on whiskey and runnin' from the law ("Guns of the West"), and a folksy, rolling, beer-swaying ballad straight from the gutter ("Tonight"). With such an overtly clamorous show of full-tilt down n' dirty diversity, US Bombs once again prove their worth as the indisputable reigning kings of punkdom. All hail the Bombs! (CD)-**Moser**

Ultra Dolphins "Why Are You Laugh" *(Robotic Empire, POB 4211, Richmond, VA 23220)*. How this band flew under my radar is something that I'm quite ashamed of, especially since I'm a big fan of the bombastic noisy clusterfuck called Snack Truck that members of this Philadelphia-based band also belong to. Despite *Why Are You Laugh* only being an EP, all six tracks rock one's face off so much with a grating brand of fiery Post Punk that becomes an endurance test of sorts—how much Rock can one's cranium sustain? As I ingest every filthy slice of *Why Are You Laugh* that very question rings through my ears as well as the little noise demons (well, in this case Dolphins), that are compromising my ability to hear in the future. Ultra Dolphins mixes the driving rhythms of Drive Like Jehu with the feedback-riddled guitars and coarse vocal rants of artsy Rhode Island noisemakers Tiny Hawks. I also discern the dirty, riff-friendly Rock that adorns the Hot Snakes discography so vividly. As a notable, the taunting vocal harmonies towards the end of "White Substance" make me feel like I just dropped my lunch tray in the school cafeteria while wearing only shit-stained underwear, and holy hell are the kids laughing! Damn, it brings a smile to me face. Hats off to Ultra Dolphins for retching out Rock music in such a wonderfully grotesque pastiche of guitar-driven fury, and for Robotic Empire pushing this like crack in a schoolyard. (CD)-**Andriani**

Urgencies "Desolation Chic" *(Bubble Empire, www.bubbleempirerecordings.com)*. Austin, Texas tends to sprout some interesting bands. The Urgencies are no exception with their raw Dead Boys-style Bar Rock. Dramatic Glam infused with sneering Punk and '70s Riff-Rock. Have your next fix with this. (CD)-**chuck.foster**

V/A "The Funhouse Comp Thing" *(myfatassproductions@yahoo.com)*. Punk and Garage and Garage and Punk... 32 bands' worth... loud, demented, and in your fractured face! The Funhouse is a Rock 'n' Roll dive in Seattle where a cacophonous plethora of Pacific Northwest bands make their noise known to the rabid delight of Cro-Mag men and Neanderthal ladies alike on any given night under the moon. This magnificently distorted stomp-fest compiles a raging eye-bulging array of studio tracks from mostly Northwest-area bands that have frenetically careened across The Funhouse stage at one time or another since the year of fermentation 2003. So feast your ears on The Primate 5, The Trashies, Head, Pulses, Gas Huffer, Fall-Outs, Dead Vampires, Girl Trouble, Bug Nasties, Charming Snakes, The Hollow Points, The Sermon, The Cripples, The Invisible Eyes, The Gropers, 26000 Volts, Repeat Offenders, Earaches, and many, many fuckin' more. When I die, I hope I go straight to The Funhouse! (CD)-**Moser**

V/A "Future Retro" *(Rhino, 3400 W. Olive Ave, Burbank, CA 91505)*. This was one of the biggest letdowns in ages. It has one of the best '80's lineups you'll find on any comp, but the DJ treatment is dreadful. Bands like Devo, Yaz, The Cure, Erasure and Depeche Mode and other great acts make up this 14 track dance mix. Moments of these songs, most of which (if not all) you know and love, have been so deconstructed that they don't song like the songs anymore. At other times, the mixing that has been added to the tracks make them long and tedious. It's typical club fair that you might forgive hearing if you were out, but to hear song after song in a situation where you can hit the STOP button isn't the best case scenario. Mixing was always supposed to be a spur of the moment thing that a DJ came up with anyway, rather than something to really sit down and listen to. This actually gets worse with repeated listenings, and for me to hate something that Devo is involved in... **that** takes work. (CD)-**Myk**

V/A "Go Cat Go! A Tribute to Stray Cats" *(Baseline, POB 2541, Rancho Cucamonga, CA 91729).* When I was in high school, the Stray Cats were all the rage and quite rightly so. They were in their rockin', boppin' prime then (the early '80s), and the swaggering upbeat Rockabilly music that strutted out of their veins was a genuine breath of fresh air at a time when Rock n' Roll was a bloated, rotting cow and moronic tweedly Pop ruled the withering airwaves. So it is with great nostalgic pleasure that my ears are now being tickled to a frenzy by this rootin'-tootin', foot-stompin' Stray Cats tribute. It's 15 songs of pure sweat-drenched rowdiness brought to you by some of today's hottest, most bad-ass Psychobilly bands and the fine folks at Baseline Music and HairBall8 Records. Ya get a double-barreled shotgun blast of rip-snortin' hellfire Stray Cats classics including "Fishnet Stockings" (Mad Marge & The Stonecutters), "Rumble In Brighton" (Shark Soup), "Something's Wrong With My Radio" (G-String), "Runaway Boys" (The Rezurex), "9 Lives" (The Koffin Kats), and "Baby Blue Eyes" (The Phantom Rockers). *Go Cat Go!* is a slicker-than-hot-snot hoot of a tribute, and, lord a-mercy, it definitely sets fire to the soul something fierce! (CD)-**Moser**

V/A "Punk For Life Volumes Too & III" *(Run And Hide, POB 35094, Philadelphia, PA 19128).* Holy motherfuckin' cow! This raucously corrosive compilation packs 40 incorrigible songs into one disc and leaves the ears a bloodied, mangled mess in the process. Old school Punk, Oi, Street Punk, and Hardcore are given a prideful, nihilistic boost by such belligerently anarchic bands as Minor Disturbance, The Virus, Mental Pain, Corrupted Youth, Heartfelt, NFI, Billy Riot and The Violent Fuckwits, Void Control, Cutoffs, Submarine Screendoor, Exit Only, Neon Maniacs, Negative Saints, Resistenza, and more, more, more. *Punk For Life Volumes Too & III* is a musically rampageous extravaganza from start to finish, and it will surely inspire the following socially unacceptable activities for all who give it a listen: skateboarding, drinking beer, mocking authority, inciting riots, and rabidly spreading the Punk Rock disease to the ends of the earth. So stand up and pogo with a passion, kiddies! (CD)-**Moser**

V/A "What the Shite: Shite 'N' Onions Volume 2" *(Omnium, POB 7367, Minneapolis, MN 55407).* Twenty songs by 18 bands that all sound like the Pogues. When is someone gonna do Polish Polka Punk for people like me? (CD)-**chuck.foster**

V/A Champion/Betrayed *(Rivalry, www.rivalryrecords.com).* A welcome split from two notable Straight Edge luminaries. Champion (soon to be defunct, sadly), keep the Youth Crew flame burning ever brightly on their three offerings. Despite the relative stagnation of '88-style Hardcore over the past few years (the halcyon days of the mid-to-late '90s Youth Crew revival now but a memory), Champion have done their part to keep the spirit of sXe Hardcore intact, proving one of the better outfits in that particular sub-genre. As always, rousing shout-alongs, a layered riff onslaught, and notably dense song structures bolster their otherwise fast paced posi-fracas quite well.

Betrayed, another formidable project from Southern California mainstay Todd Jones, deliver on the promise of their decent debut EP (Bridge Nine Records) with three blasts of pulverizing yet infectious Hardcore. Their union of intricate guitar work and harmonic verve recalls a host of influences from Nevada's Faded Grey, to the more melodic side of late '80s/early '90s NYHC, and the upbeat fury of *Can I Say*-era DC Hardcore. Articulate lyrics chronicling addiction, abuse, and perseverance are especially poignant here. For fans of Straight Edge Hardcore, this split release comes recommended. (CD)-**Ramek**

V/A Graves At Sea / Asunder *(Life Is Abuse POB 20524 Oakland, CA 94620).* A formidable split release. First up, Graves At Sea fashion a menacing metallic bulwark. Thick as tar, their leaden slaughter is drenched in punk wrath, with vocal screeches that recall a host of Scandinavian Metal/Crust influences. Their painfully slow hessian murk and monolithic percussion generate mind-numbing results.

With a comparatively refined approach to their craft, ex-members of Dystopia and Skaven collaborate on another excellent Asunder track, "White Sepulcher," a melding of torpid brutality and haunting melody. Soundscapes rife with mammoth riffs, thundering percussion and sinister growls commence. A slight Nordic Metal influence coats the axe damage, adding searing harmonics to the din. Doom fanatics take heed. (CD)-**Ramek**

V/A Got It Alone / Blue Monday *(Rivalry, www.rivalryrecords.com).* On this split record, Go It Alone furnish three new songs that are among their most focused to date. Turning up the aggression just a notch and down playing some of their more tuneful tendencies, their three contributions are heavy-hitting but somewhat less infectious than one might expect. Excellent musicianship and slick high-res production sustain their shout-along laden rampage.

Blue Monday offer their strongest material yet. I was always ambivalent about this band's output, but their three tracks on this split convey an enjoyable middle ground between'88 style ripping and a harmonic riff battery. It's a winning take on a familiar format. In all, this compilation offers a solid pairing of two of the more promising bands currently playing straight forward melodic Hardcore. (CD)-**Ramek**

Venom "Metal Black" *(Sanctuary, 1540 Broadway, New York, NY 10036).* It's always pained me to badmouth certain bands—Iron Maiden, Judas Priest, Celtic Frost, and Venom among them—but all of these bands have done really stupid things in their careers. And Venom has probably done more than their lion's share. Let's start with the fact that yet again, only Cronos is an original member on this release. Call it Cronos as you did in the past. Next, "Metal Black"? That's just lazy, and a poor attempt at capitalizing on one of the most important Metal records of all time. Last, the blatant remake of the classic album cover is just sad. The new cover sucks—they've only defamed themselves here. The album itself isn't horrible; it's one of the better Cronos albums ever released, but as a Venom album, I don't think it even lives up to *Cast In Stone*. Venom always had an evil aura, and the music they wrote—although technically may not have been the best—exuded everything that underground Metal stood for. *Metal Black* is heavy, and may have some better songs than the band has written in the past, but it doesn't have the gusto of a *Manitou* or *Buried Alive*. Now, I would have gotten this album no matter what, as have would most Venom fans. We just do that because it's Venom, but in the Venom mythos, this is a third tier album—the original four albums being the first tier, *Cast In Stone* and *Possessed* being the second tier and this being the third. But, you can never go wrong with classic Thrash/early Death Metal, can you? (CD)-**Myk**

Versus the Mirror "Home" *(Equal Vision, POB 14, Hudson, NY 12534).* Equal Vison has become pretty consistent in their releases. You have a good idea what you're getting if a band is signed to the label. Versus the Mirror is like Armor For Sleep meets Haste the Day. Musically, the band isn't as heavy as Haste..., but vocally they're heavier than Armor.... There are good melodic breaks, but surprisingly little in the clean vocal department. The screaming is pretty universal here, while musically, they explore all the avenues that have become synonymous with Screamo. The twangy guitar parts, the chord progression builds that sound like they're done on an acoustic guitar, the melancholy moments. All of these elements are presented here in a solid album that would appeal to fans of Norma Jean, Underoath, Haste the Day, Thursday and possibly even Time In Malta. (CD)-**Myk**

Vreid "Pitch Black Brigade" *(Candlelight US, POB 707, Plymouth Meeting, PA 19462).* On the remaining band members' second album after the passing of Windir's vocalist Valfar, Vreid has really found their step. The band has released a first class Black Metal album, but one that also encompasses the values of more traditional Metal as well. The album contains solos that are reminiscent of the '80's heyday, while also has brilliant bouts of blast beats and Slayer-esque breakdowns. The vocals are reminiscent of the '80's Thrash scene meets Hellhammer. Vreid has produced an album that ultimately displays all the aspects of the members' backgrounds but at the same time produces a unique sound. *Pitch Black Brigade* is an album that would appeal to fans of Venom, Destruction, Slayer and Dimmu Borgir fans. Vreid have a real potential to build a strong fanbase, with a strong album that's an all-encompassing underground work. I actually believe this is better than any album Windir released in their existence. (CD)-**Myk**

The Warning "All Systems Dead" *(Punk Core, POB 916, Middle Island, NY 11953).* Like a thundering nuclear squall of apocalyptic proportions, The Warning scream and rage and spit out a skull-pulverizing whirlwind of deafening Hardcore Punk Rock fury. Possessing a maniacal, fever-pitched intensity rivaling Motorhead, Broken Bones, and GBH, The Warning sound as if they sculpt their mohawks with napalm and douse their lungs with gasoline before plugging in and vomiting up a storming mélange of anarchy, amplification, and angst. *All Systems Dead* is a powerfully tumultuous 12-song flurry of wrathful Punk noise that's guaranteed to inspire violent revolt against all that is sacred and conforming. The fascist powers currently in control should be running scared. (CD)-**Moser**

ZZ Top "Tres Hombres" and "Fandango" *(Rhino, 3400 W. Olive Ave., Burbank, CA 91505).* Every once in a while I review new deluxe reissues of classic albums that both have three bonus tracks each. *Fandango* is a live album and *Tres Hombres* is the real stuff this band did, long before "Sharp Dressed Man" or red hot rods. With the rise of bands like Hank Williams III, the Hellacopters, or even stalwarts like The Reverend Horton Heat, it's important to hear the bands that came before., Early on, ZZ Top was just some band that was heavier than Lynyrd Skynyrd that was into the Blues, Southern Rock, and liked to play fast. I always talk about bands like Dixie Witch and Alabama Thunderpussy, but without ZZ Top—and especially these two releases—none of those Small Stone or Meteor bands would exist. Now that these great versions of these records are out, here's a great chance to delve into history; it's like being a punk and going back to listen to Iggy and the Stooges. (CD)-**Myk**

Zero Mentality "In Fear of Forever" *(GSR, Spekstraat 44, 6223 BM, Maastricht. NL).* Have you ever listened to one of those bands that just doesn't sit well? Yeah, Zero Mentality did that to me. I don't like it. I'm not entirely sure why, but I'm pretty positive it has to do with the vocals and the second rate Madball riffs. They **do** remind me a bit of Leeway and also the old band Zero Tolerance, and at moments there are sparks of the Icemen and Merauder, but the songs are sort of ho-hum, and for the most part, not very fast or diverse. There is a riff progression or two and a whole lot of power chords. I'm just not impressed. (CD)-**Myk**

VIDEO STUFF

MUSIC

Integrity "Palm Sunday" *(Spook City, POB 34891, Philadelphia, PA 19101).* I've always loved Integrity, even when it wasn't a very popular thing to do. It's probably because of them (and Rorschach of course) that I like a lot of the Metalcore bands that exist today, because without Integrity, they wouldn't exist. This is a live DVD/CD combination of a show recorded at Peabody's in Cleveland in 1992. This is smack in the middle of the era when Integrity claimed their first 7" was bootlegged by Victory and *Those Who Fear Tomorrow* had not yet been released. They play songs from both, as well as some songs that would show up a little later. The track listing is 10 songs total and it is nothing but gems and some amazing in-between banter—amazing in the fact that you see exactly where Dwid got his reputation. He calls people pussies, he bashes Columbus, Ohio, tells Cleveland kids to cause more violence, and still sports a Judge tattoo on his chest—it was an amazing time from a historical standpoint. The video is professionally shot with multiple angles, but it's pretty hurt and old-looking. The sound leaves a little to be desired as well, but it's classic Integrity. The CD is just the audio of the video, so there's nothing extra there. (DVD/CD)-**Myk**

The Selecter "Live From London" *(Music Video Distributors, POB 280, Oaks, PA 19456).* This is a 75 minute show filmed at Dingwall's in London in 2002, with the band opening for Desmond Dekker. I can't think of a better opening band for an artist of that caliber. Other genres of music could take a cue from presenting high-quality openers for other bands, and letting them play 75 minutes instead of jamming five shitty bands on the bill before the headliner. Because the show was being filmed, technically it's digital video, and the track selection is amazing."Three Minute Hero," The Whisper," "Missing Words," "Train to Skaville," "James Bond," "On My Radio," "My Sweet Collie" and of course "Too Much Pressure" all are included among the 15 tracks of the show. In addition, there are secret unlisted covers of "Pressure Drop" and "Tide Is High" melded into other songs. Pauline Black's vocals are great, and her between song banter is still lively and fresh. Noel Davies is still in the band, but the rest of the crew is new and with them comes a renewed vigor and sound. This is one of the best-produced and best-sounding Ska DVDs I've ever seen, with a 5.1 soundtrack and multi-camera angles. I highly recommend picking up a copy for your collection. It may not be the classic era, but nothing from then has this kind of quality either. (DVD)-**Myk**

Smut Peddlers "That's Amore: Live at DiPiazza's" *(TKO, 8941 Atlanta Ave. #505, Huntington Beach, CA 92646).* The musically chaotic Smut Peddler hounds have frenetically outdone themselves with this wild, live-action combo package. First, the DVD: it's a visually turbulent representation of the Smut Peddlers captured onstage at a Punk Rock dive in Southern California doing what they do best... rockin' up a ruckus big time! With pristinely outstanding picture quality, the hour-long footage graphically presents the viewer with an up-close glimpse of The Smut Peddlers feverishly rattling the stage in a messy, sweaty display of unrelenting full-throttle Punk Rock glory. And the moshing, rabidly frenzied masses whirl and flail like a hammer-fisted blitzkrieg of bomb fragments violently darting throughout the impact zone. The accompanying CD is an outrageously deafening audio take of the same show, containing such Smut Peddler body-slammers as "Rebatron Party," Playstation Generation," "Play It Bitch," "Dead End," "FTW," "Coppers," "Mona From Pomona," "Surfer's Grave" and "Fuck You...That's Why." Each and every ditty is a decadent and sardonic Punk ode to dope, prison, surfing, and sleaze, the golden California dream gone seriously awry. Welcome to the weird, depraved world of the Smut Peddlers! (DVD/CD)-**Moser**

Twisted Sister "Live At Wacken" *(Spitfire, 22 W. 38th St, 7th Fl, New York, NY 10018).* Twisted Sister... These guys have been a part of my life since 1984 and I still love them. Maybe they keep me young. Maybe they remind me of good times. Whatever the case is, it's still great. This release is one of those Dual Discs—they suck. The disc is thicker, so it gives a lot of players problems. In my case, my DVD player didn't like it too much. It was only one song, but still annoying. The CD side is the audio from the video, and for me, probably the side I will use more often. It sounds great, especially considering it was recorded outside in front of like 100,000 people. The video is excellent, as well, totally pro-shot, with who knows how many cameras. They mixed in a bunch of great interviews with the guys talking about why they got back together, why they broke, up, how this small batch of dates went and even about the USO shows they did. If you're a fan, you're going to love this. The band still puts on an amazing show, and Dee's voice still holds up. It's greatest hits live, and you can probably name the set from memory. There's a small "making of" in the bonus section concerning the *Still Hungry* recordings, but I only got through a few minutes of that. Who knows whether Twisted Sister is now done for good? This is an excellent final offering if they are. (DVD)-**Myk**

OTHER COOL STUFF

"The Eye 2" *(Lion's Gate, 2700 Colorado Ave., Santa Monica, CA 90404).* This is a little different than the premise of the first *Eye* film. Yuen has tried unsuccessfully to commit suicide, then starts to see ghosts. She also starts to see that her boyfriend doesn't want anything to do with her, and she's pregnant. The spirits seemingly want her to have the child, but she isn't so sure. The film isn't a horror movie per se; it has ghosts, but they are more like the important characters. Their appearances can startle the viewer, but they don't do anything as scary as you would expect in an American horror film. In Asian culture, ghosts are more prevalent in their beliefs, so it isn't unheard of that ghosts would be watching all of your moves and decisions. This is more of a look at how things could go down, based on those beliefs. What **is** scary about this film is the human attitude; it's pretty true to life and it's horrible to think that people treat each other as depicted here. The film is enjoyable, and those who like Asian ghost stories will almost certainly enjoy this. Gore buffs will be uninterested, and people looking for more active scares will also be let down. If you like films like *Wishing Stairs*, this is a little more up your alley. For me, the film didn't leave all that much of an imprint. I watched it, enjoyed it, but when I went to review it I had a hard time recalling a lot of the intricacies of the story. This film was enjoyable, but nondescript. (DVD)-**Myk**

"Oldboy" *(Tartan, 8322 Beverly Blvd, Suite 300, Los Angeles, CA 90048).* This is a movie you've heard of, even if you're not typically into Asian Cinema. It's right at the top of the list of mindfuck films like *Altered States* or *Clockwork Orange*. There's just nothing right about this film, and when you think they've gone far enough with destroying the main character, they go it one better. The final insult is so over the top that it'll be hard for any writer or director to ever beat it. It's **so** far reaching, in fact, that you never see it coming, and when it hits, you cringe harder than you would have if the character had had his eyes ripped out on screen. The film is not huge on gore; there's a little blood, but that is unavoidable with this type of subject matter. Dae-su Oh goes about his life as any normal person would, until he's abducted and thrown into a room with no explanation. He remains in this room for 15 years, still with no explanation, but he has a TV to see that his wife has been murdered and he's blamed for it and he's now conveniently missing. Just as abruptly as he's abducted, he's released, still with no word. Dae-su now plans his revenge, except he doesn't know where he was, who did it, or why. The story is somewhat of a detective story/ mystery as you try to unravel the plot with Dae-su. This is in pre-production for an American remake, but there's no way it could compare to this. *Oldboy* is disturbing in all the right ways. Fans of *American Psycho* need to run out now and see this film; people with any interest in Asian Cinema should make this mandatory. (DVD)-**Myk**

"Kannazuki No Miko: Volume 1" *(Geneon, 2265 East 220th St.., POB 22782, Long Beach, CA 90801).* Geneon releases so many Anime series, it's sometimes a little hard to keep up. The other problem, for me at least, is that a majority of the series are seemingly geared to a younger crowd. I usually don't care for these series because the subject matter is uninteresting and because the animation is usually more jovial and unrealistic—I prefer my Anime hyper-realistic like *Akira*. This is a real exception to the rule. *Kannazuki No Miko* has the elements for every fan of animation. There's a love story, and for you deviants out there, there's a love triangle with both a girl and a guy looking for the affections of Himeko, the girl who becomes the Priestess of the Sun. Her best friend becomes Priestess of the Moon and her childhood friend—secretly the love of her life—turns out to be a part of an evil spiritual cult that uses giant robots to destroy everything in site, including the Priestesses. Like I said, there's something for everyone: robots, magic, things blowing up and the honor storylines. The animation is really good, and they shy away from the wacky expressions that are such a turn off for me in *Dragonball* or other more popular series. This first volume contains four episodes and comes with a free pencil board. There's also a limited box set version that will hold future volumes of the story. With the exception of *Gankutsuou*, this is my favorite release from Geneon yet. (DVD)**-Myk**

"Masters of Horror: John Carpenter: Cigarette Burns" *(Anchor Bay, 1699 Stutz Dr., Troy, MI 48084)*. I haven't seen all of the episodes of the Showtime original series *Masters of Horror*. But, of those that I have seen, this one is by far the best. It features Udo Kier, and if you don't know who that is you better hit IMDB and educate yourself. In addition, it stars Norman Reedus from *Blade 2* and *8mm*. This hour long story is about the most extreme of collectors. I'm a collector, but not to the point I would kill to further my belongings. Kier plays Ballinger, a film collector who's obsessed with a film called *Le Fin Absolue du Monde*. The history of the film is that it was only played once, at a film festival, and after seeing it, the audience proceeded to riot and kill each other. Only one person survived the viewing, a film critic from the US, who since has been writing a review of the film. The review has taken 30 years and hundreds of thousands of pages to write, so although alive, the critic is not untouched by the film. Ballinger hires Kirby Sweetman (Reedus) to find a print of the film, which is rumored to exist. Reedus proceeds to discover an underbelly of film collectors that's a whole new level of humanity and insanity. In the meantime, Reedus has taken the job because he owes the father of his dead girlfriend money for a theater he helped him buy. Either he gets the money, or he dies. Amazingly, all of this and more is fit into a one hour episode that's unbelievably fast-paced and compelling. The DVD features two different audio commentaries, one with Carpenter and one with the writers. In addition to that, there are four behind the scenes shorts and a bio on Carpenter. This celluloid piece of genius is short and to the point; you won't find a better made for TV movie than this, and few recent films can compare at all to it. A must for any horror fan. (DVD)**-Myk**

"Midnight Strike Force" (*Anime 18, 250 W 57th St., Suite 328, New York, NY 10107)*. This is one of the more fun releases from Anime 18 in recent memory. It is not part of the Xtreme series, so although there's a lot of sex, the storylines aren't over the top. If you read comics, this sort of has a *Wendy Whitebread* feel to it, except this features three girls, all who are specialists in a certain field. Basically, these uncovered women will do anything to finish their mission, and basically, **anything** means **anything**—even the computer geek gets down and dirty when she needs to. The mission revolves around a cult that's all lesbians and they are bringing more members in all the time. The women aren't necessarily lesbians when they start, but are brainwashed in to being such. The goal of the cult is to revive their former leader, who's living in suspended animation physically, and as a ghost in the machine spiritually. Her son is basically running the cult, and the female agents have to go head to head with him, the spirit, and a weird cloning operation that harvests parts for the matriarch's ailing body. The story is as solid as any I've ever seen in adult anime and the characters are likable as well, not just 16 year old girls getting raped. If you aren't against the nudity, I recommend this to any anime fan. (DVD)**-Myk**

"Starship Operators Volume 2: Memories" *(Geneon, 2265 East 220th St., POB 22782, Long Beach, CA 90801)*. This is a series created by the same people who did the now legendary *Record of Lodoss War*. The story takes place on a spaceship that's basically a closed circuit set for an Inter-Galaxy reality TV show. It's the number one rated show in all space and it features (of course) a cast of beautiful women and one guy. In this volume the cast arrives on the planet Shu, they're welcomed with open arms as they are legendary stars. But while they are on the planet a war breaks out between Shu and Mamiya, and the girls are caught in the middle. They can only hope to get back to their ship, Amaterasu, and avoid getting killed in the battles. The show is non-stop action in these episodes and volume three is already available. Fans of *Captain Harlock*, *Robotech* and *Star Blazers* should really enjoy this. (DVD)**-Myk**

Tetsujin 28 "Tesujin vs. The Mafia: Volume 2" *(Geneon, 2265 East 220th St., POB 22782, Long Beach, CA 90801)*. Tetsujin is basically the modern day version of *Gigantor*. The characters are extremely similar and the robot is almost exact. Basically, a boy gets power over a giant robot that was designed in World War II and is commanded by a remote control. Anime is general is retro-looking, but here the movements of the characters are somewhat choppy and even though this is in color, it's fairly muted. The American Mafia decides that if they can steal Tesujin 28, they can control everything. For a brief moment it looks like they may get him after all, but like a *Lassie* episode, you know they won't prevail; it's more about how the plan will be thwarted. That's the first story arc on this five episode DVD. The second involves a character who becomes known as The Super Human Kelly. A man once, but he is now more robot than anything else. It has driven him to the brink of sanity and he has to be stopped, but at what expense? The episodes run like an old '50's serial, and it's very repetitive to insure that the viewer knows exactly what's going on, so if someone missed the earlier episode, they can still jump into the story. This is for fans of *Gigantor* and other older Anime like *Kimba the Lion*. (DVD)**-Myk**

"Werewolves On Wheels" *(MPI Home Video, 16101 South 108th Ave., Orlando Park, IL 60467)*. We would wonder about the '70s if we didn't grow up then. I did, and I still wonder about it, especially looking at pictures of me and what my parents dressed me in. Things that flew then just make no sense in any other time period. A movie about a biker gang that encounters a satanic cult and then gets turned into werewolves? Only in an era when *Easy Rider* had already become a mega hit and a show like *CHiPs* could be on the air. Hey, I admit it, I was attracted to this film—it has all the elements that I could ask for: death, drugs, monsters and naked women. What else can you really hope for in an underground cult classic? The Devil's Advocates is a biker gang that doesn't take shit from anyone. They take what they want, they live on the road, they do their drugs and they carry around a caravan of women for when they're horny. It's a mix and match hippy/biker kind of mentality. When the gang decides to sleep on the grounds of an old temple though, they get more than they bargain for. It turns out the temple houses a bunch of Satanic monks that drug the gang members and perform rituals on them—rituals that eventually turn half the gang into werewolves. That half proceeds to prey on the other half, and the movie becomes a story of survival and betrayal. The film is low budget. There's little in the effects department, but it's fun in a *I Was A Teenage Werewolf* sort of way. I can't recommend buying this, but since it's released in collaboration with Monsters HD television channel, I'd recommend trying to catch the film that way. You might get a kick out of *Werewolves On Wheels* it if you're into biker films as well, but as a rule, there isn't anything here you need to see. Even the plot twist at the end isn't all that good. (DVD)**-Myk**

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